VISIT…

Let's Go Crazy

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Words and Music by Prince

Guitar

The guitar should go for a bright, slightly piercing tone with plenty of distortion, and the lines want to be delivered with a springy, rhythmic edge to the playing, not too heavy handed. You will also need a wah-wah pedal for the Hendrix-like wailing guitar break in the climactic ending. Apart from that the main points to watch out for are getting the fingering of the florid lines in the guitar solos thoroughly sorted out and keeping time in the climaxes.

Keyboards

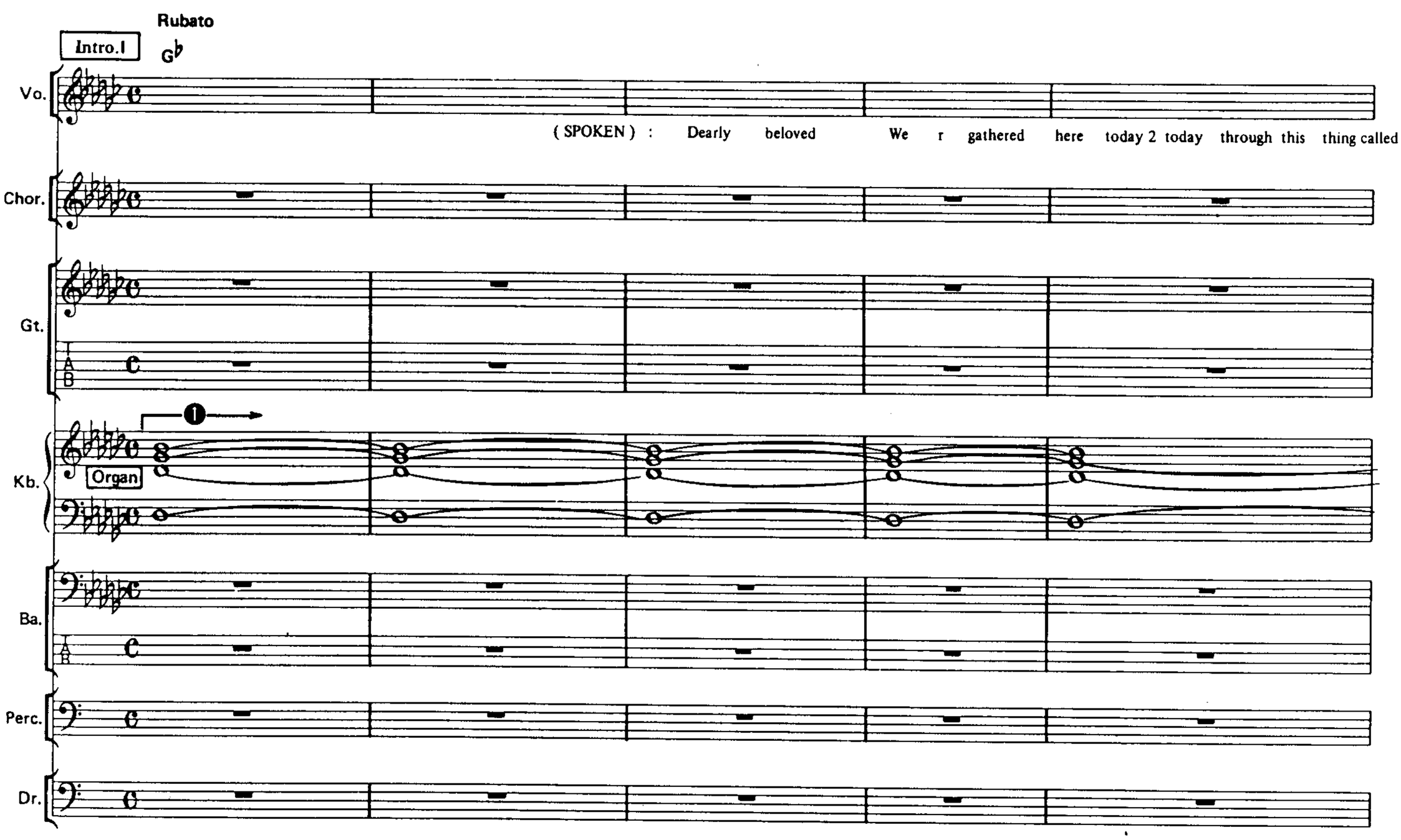
It might be necessary to run through the intro part a few times with the singer to get the timing on the chord changes just right, remembering that the intro also cues the entries of the drums and guitar. You will need at least one polyphonic synth and organ or organ voice plus one other keyboard for the backing melodies as well as some effects to create a nice nuance.

Bass

After a small fill in bar eight of Intro III, the bass begins with a simple two bar pattern that is continuously repeated throughout the song. Obviously the drive and rhythm behind these small seven note phrases needs to be sustained throughout the song and not allowed to sag.

Percussion & Drums

A regular eight beat number and a solid drum beat, almost all on the bass drum and snare, pushes the song comfortably along. The tempo is relatively slow but the drumming needs some sharp attack behind it and needs to work tightly with the guitar and bass parts. Be sure to catch the tempo change for the familiar blues ending that finishes off this piece. As far as instruments go, there seems to be some use of electric drums in the percussion part.



Key.❶ : There is no strict time or tempo to this intro, so don't follow the score too closely here, the note values are only approximate. Like the album, it simply needs a 'rubato' touch and some coordination between keyboards and singer.

Gb sus4 | Gb | Ebm | Bbm (on Db)

Vo. life | Electric word life it means | forever and that's a mighty long time | But I'm here 2 tell U there's something else

Chor.

Gt.

Kb.

Ba.

Perc.

Dr.

Bbm (on Db) | Ebm (on Db) | Bb△7 | Cb | Db7 | Db sus4

Vo. the afterworld | A world of never ending | happiness U can always | see the sun | day or night

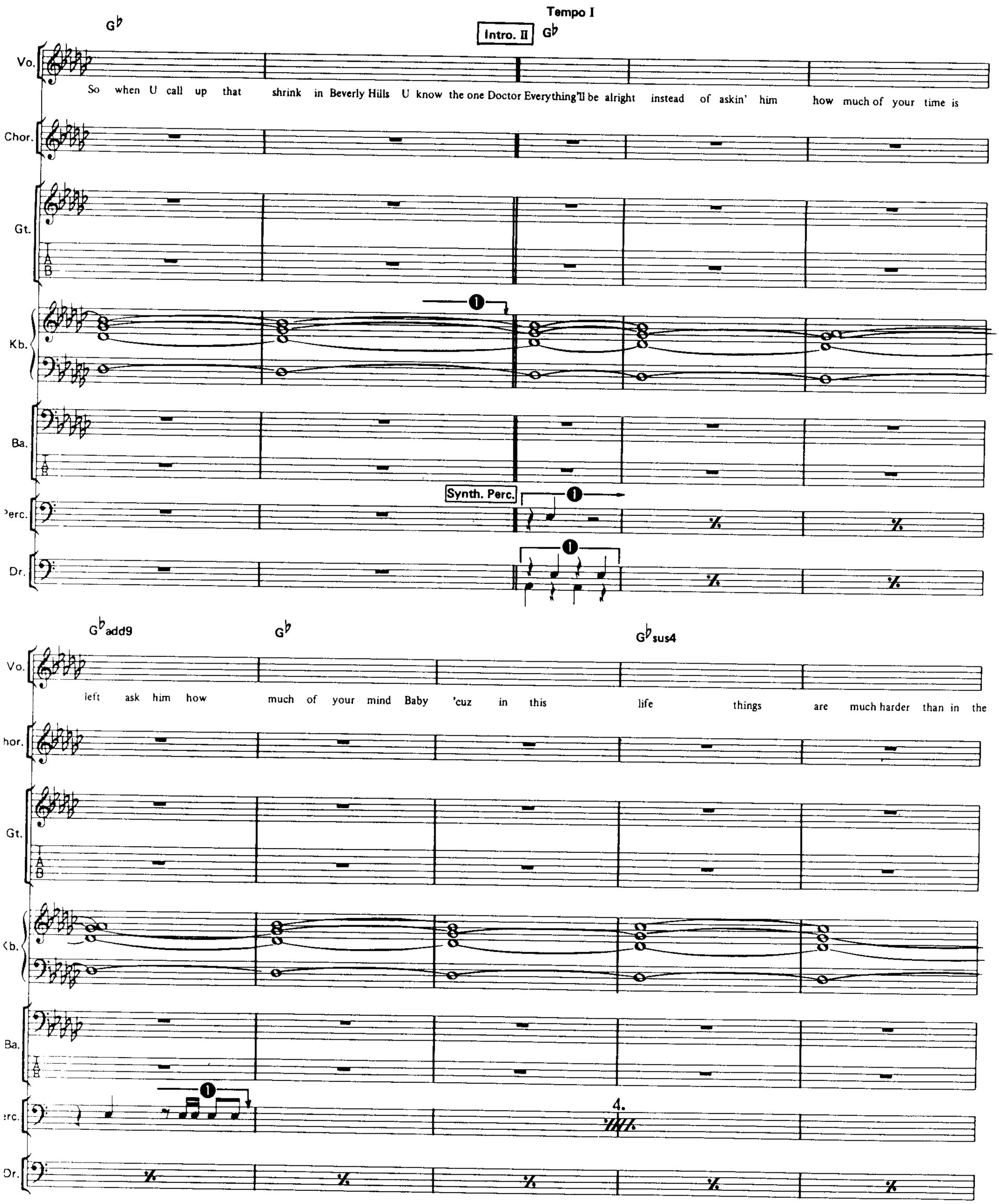
Chor.

Gt.

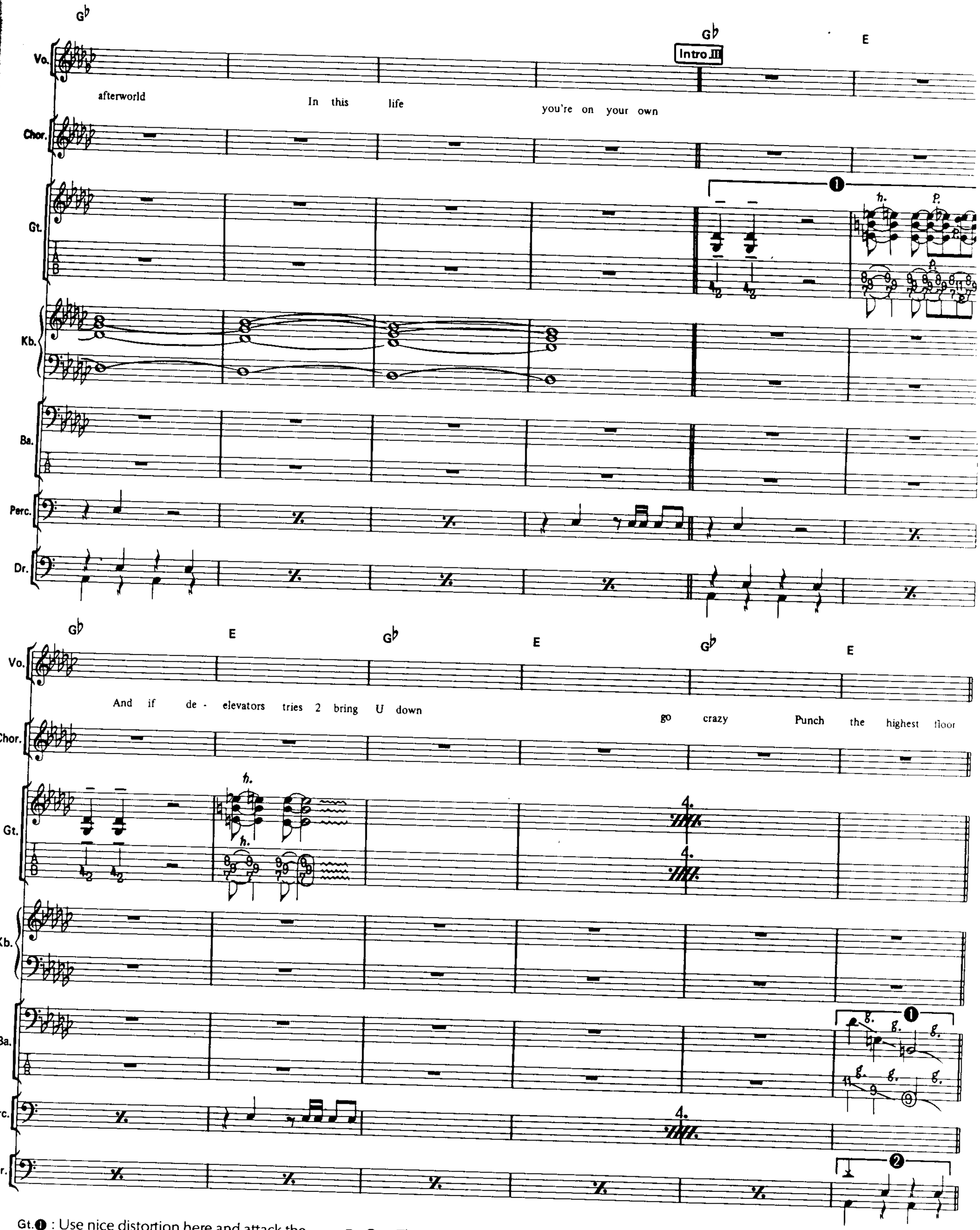
Kb.

Ba.

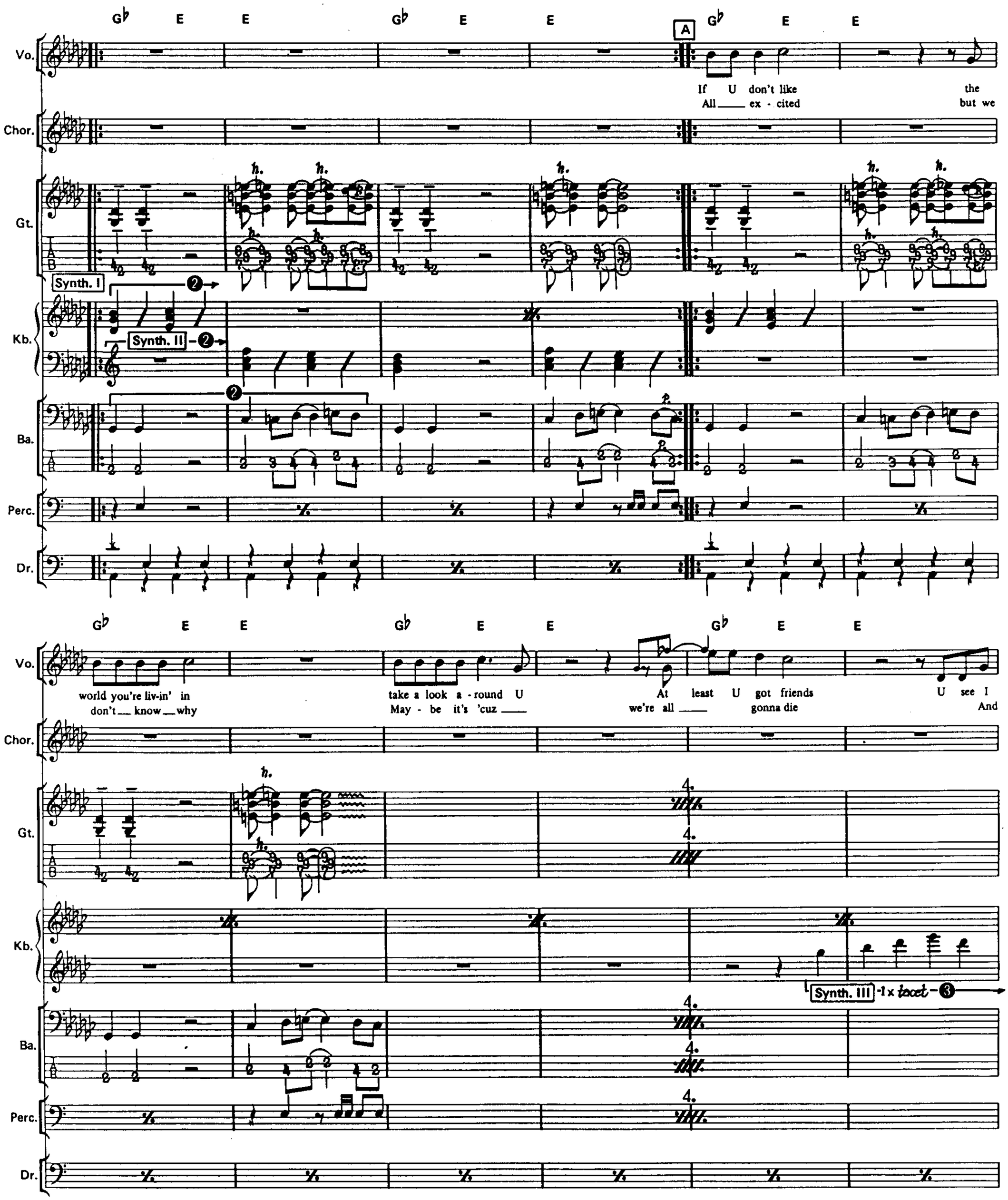
Perc.

Dr.

Tempo I
Intro. II
Gb
Vo.
So when U call up that shrink in Beverly Hills U know the one Doctor Everything'll be alright instead of askin' him how much of your time is
Chor.
Gt.
Kb.
Ba.
Synth. Perc.
Perc.
Dr.
Gb add9
Gb
Gb sus4
left ask him how much of your mind Baby 'cuz in this life things are much harder than in the
4.

Perc.❶: This 4 bar pattern is repeated continuously throughout the song. Technically quite straight forward to play but the percussion must stand out in a song, so aim for clear accents. A simmons drum would be appropriate here.

Dr.❶ : With this 4 beat pattern split between 1st and 3rd beats on the bass drum and 2nd and 4th on the snare, the only difficulty might be fusing them into a nice tight rhythm. Practising with a drum machine might help.

Gt.❶ : Use nice distortion here and attack the chords with verve, snapping out the hammer-ons and pull-offs cleanly in the left hand.

Ba.❶ : These 3 glissandos that make up this little fill are quite easy but only really sound effective with a big, thick tone.

Dr.❷ . : This cymbal crash on the 1st beat of the bar is on the side cymbal and does not need to be muted.

Key.❷ : The 2 synth parts could play the same voice, if possible. Preferably, set Synth. 1 to a clavier sound and Synth. 2 to an organ voice, to get somewhere near the original. Try adding some delay and make the tone quite bright to accentuate the high notes.

Ba.❷ : Let the 2 quarter notes in the 1st bar of this 2 bar phrase ring out a little before the half bar rest and get a nice beat going.

Key.❸ : This short phrase, marked '1x tacet,' should accordingly only be played on the 2nd time repetition. It sounds best using a sharp tone with portamento and vibrato.

Vo. Gb E E Gb E E Gb E

called my old la - dy 4 a friend - ly word She just picked up the phone

when we do what's it all 4 U better live now be -

Chor. When we do what's it all for

Gt.

Kb.

Ba.

Perc.

Dr.

E Gb E E Db

Vo. dropped it on the floor Ah Ah was that I heard R we gon - na let de - el - e - va - tor

- fore the grim reap - er came knock - in' on your door Tell me

Chor. R we gon - na let de - el - e - va - tor

Gt.

Kb. 1x tacet Synth. III ④

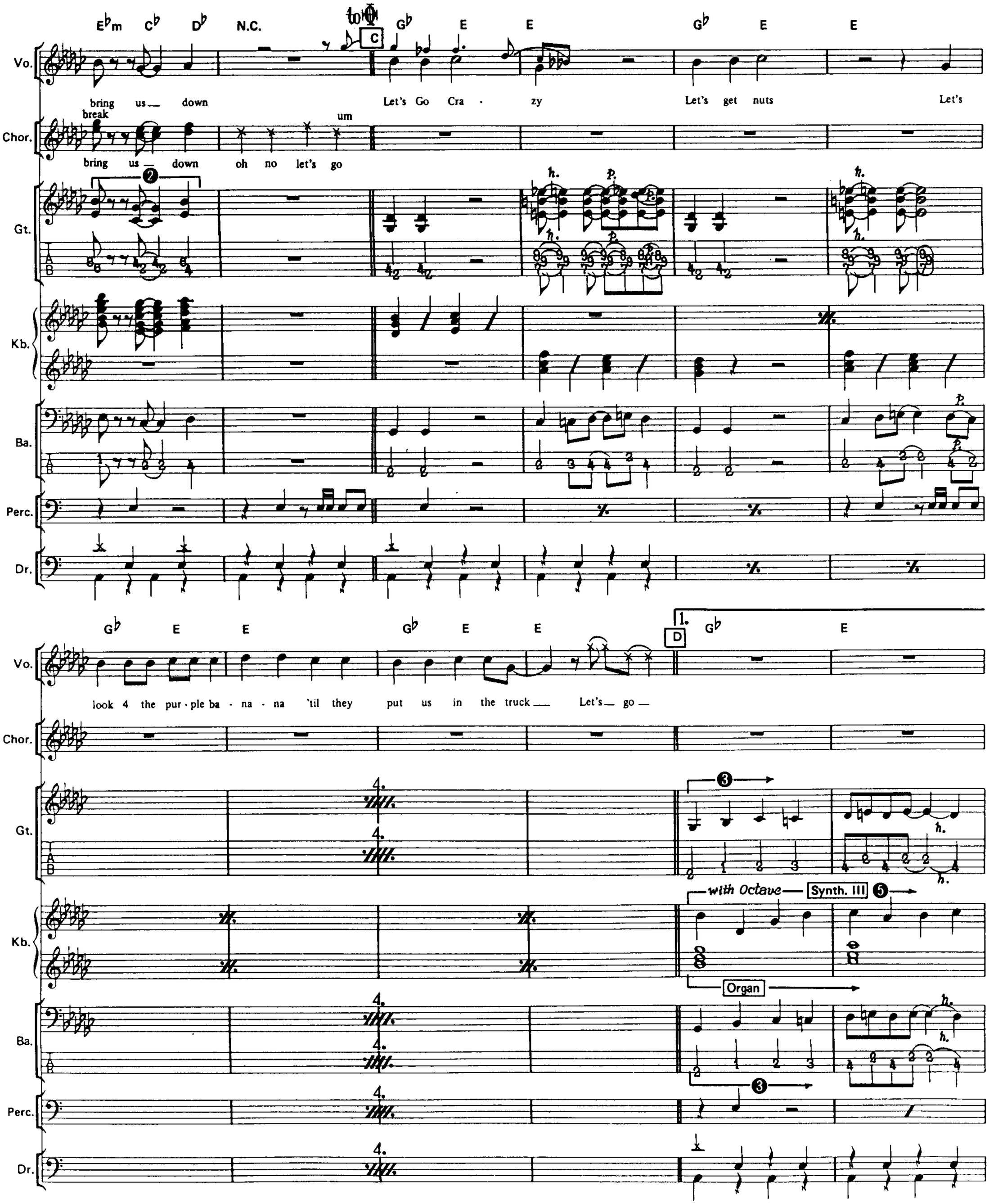
Ba.

Perc.

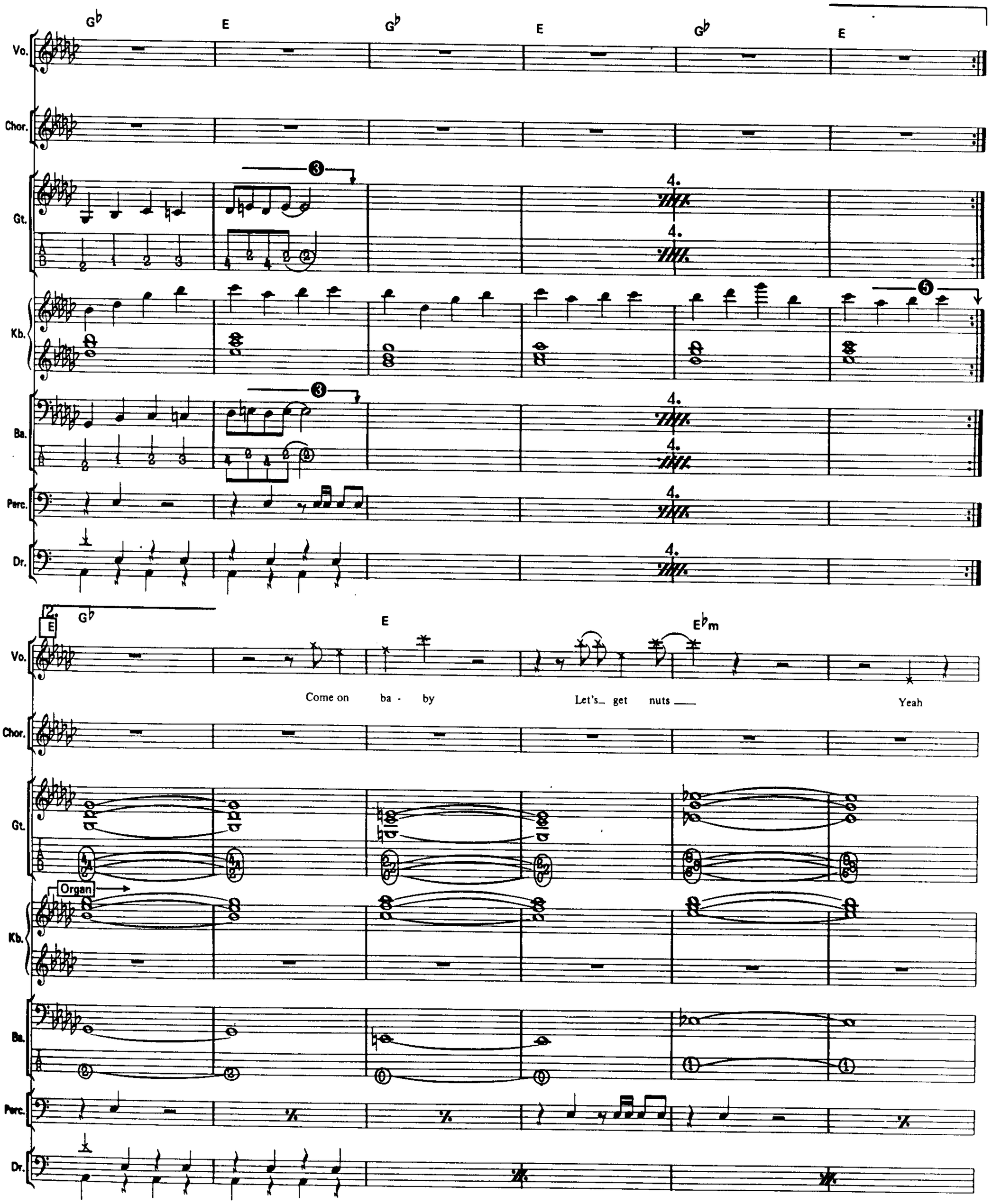
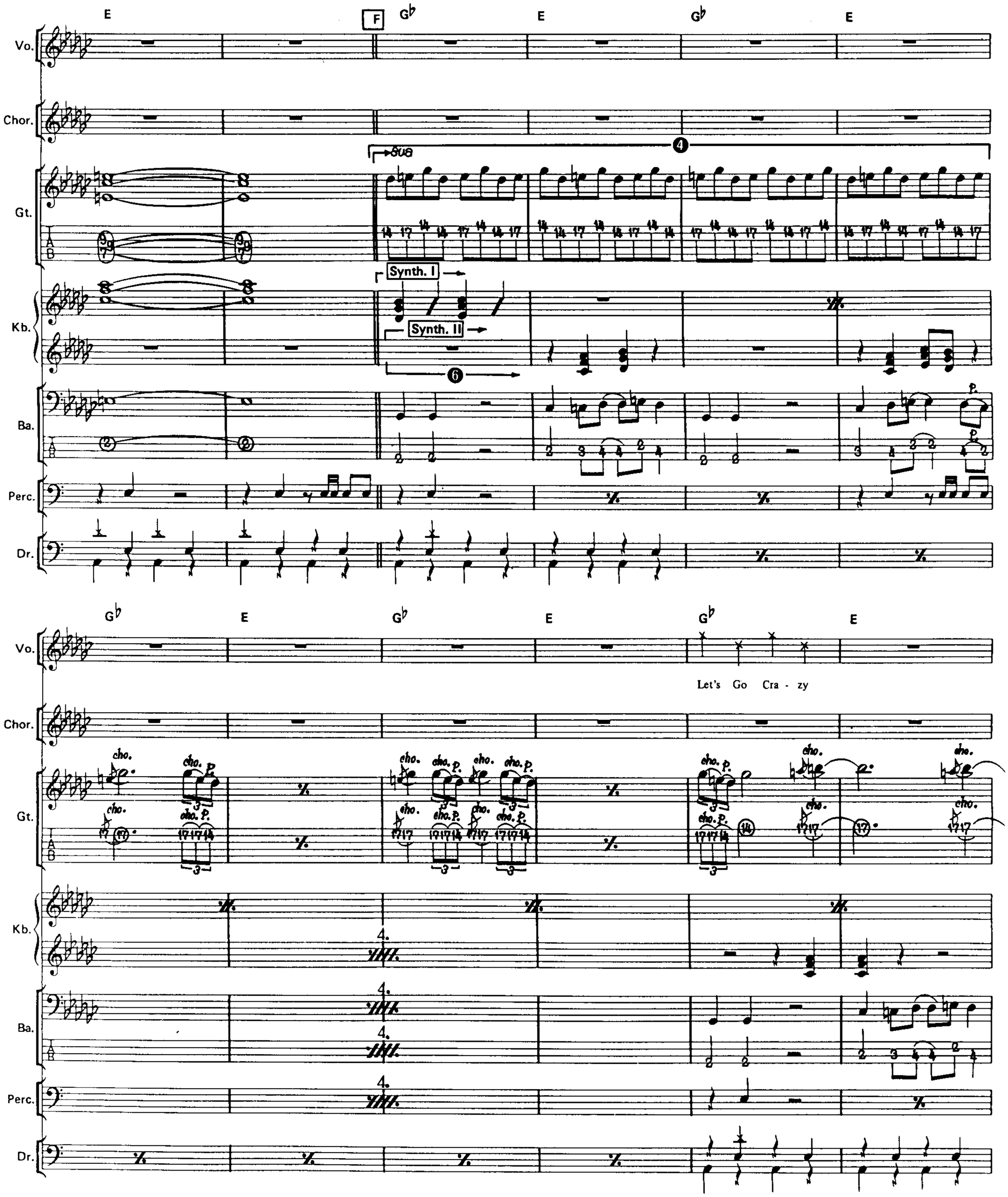
Dr.

B

Organ

Key.① : A B3 type electric organ with Leslie cabinet produces these notes. If you don't have any hands free at this particular moment, just ignore the bass notes.

Gt.❷ : Take care to accentuate the chords in this bar, bringing them in strongly before the following bar's rest.

Gt.❸ : This doubling up sequence with the bass needs to move tightly but fluently in unison.

Key.❺ : A little less portamento in the synth part than in ❸ and an octave divider could be used to produce the doubling at the octave. The synth player should aim at articulate phrasing with nice staccato.

Ba.❸ : In this part the bass plays in unison with the guitar. Watch out for the hammer-ons in the 2nd bar, making sure that they fit in tightly with the guitar's while keeping the overall sound well 'rounded.'

Gt.❹ : The continuous 8th note pattern in this opening section of the guitar solo is, as you can hear clearly on the record, simply the 3 note phrase of D♭, E♭ and G♭ repeated 11 times.

Key.❻ : To get a good vibrant sound out of this chordal riff, add a shot of vibrato and punch out the chords nicely to support the guitar and sustain the energy and atmosphere of this lead break.

Vo. Chor. Gt. Kb. Ba. Perc. Dr.

G♭ E G♭ E G♭ E

cho. cho. cho. cho. p. p. p

Ba.❹ : Big booming glissando for a whole bar. You could apply some rapid picking, like a kind of tremolo, to add sustain and make it stand out. This seems to be on the 4th string.

Vo. Gb E E Gb E E

Pills and thrills and daf - o - dills will kill Hang tough chil - dren

Chor.

Gt.

Kb.

Ba.

Perc.

Dr.

H 4 times Repeat

Vo. Gb E Gb 1.2.3. E

com - in' He's com - in' com - in' He's

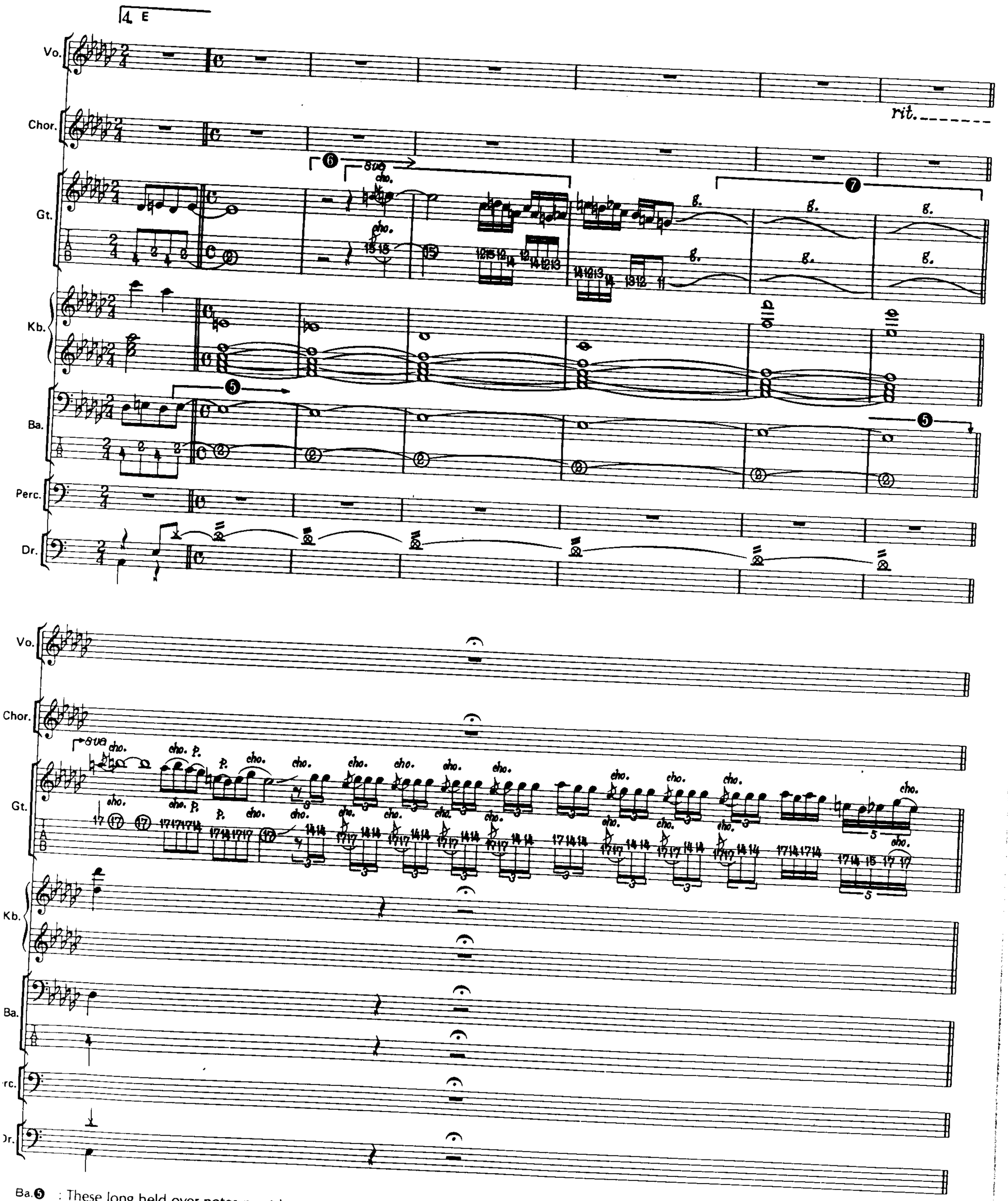
Chor.

Gt.

Kb.

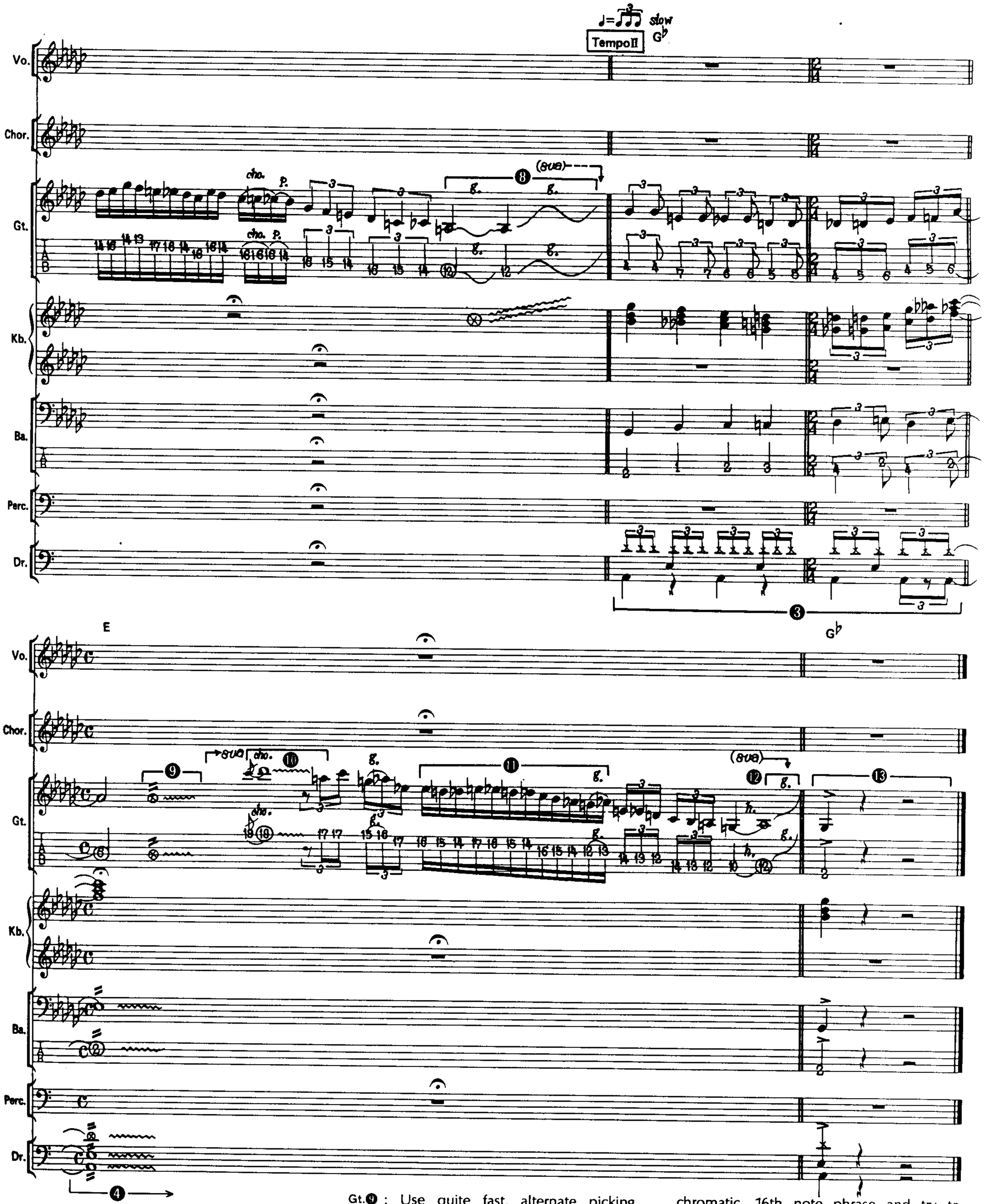
Ba.

Perc. (1x) (2~4x)

Dr.

Ba.❺ : These long held over notes must be sustained properly throughout the 6 bars, crescendoing gradually to the point where the guitar begins it's soaring blues patterns. So, rapid alternate picking should be used for this.

Gt.❻ : Some tricky phrases here probably requiring some practice. The guitar sound should be very full and shrill, created by the combination of distortion and excesses on the Cry Baby, the whole passage lifting to the climactic guitar ad lib that follows.

Gt.❼ : The glissando begins after the last G♯ note in the previous bar. As you are already the 11th fret of the A string, play the glissando on that string. The curve indicates the rough 'shape' of the glissando.

Gt.❽ : Again, as you find yourself in position with the high A on the 5th string, do the glissando on this string, and to be very close to the original listen carefully to the record.

Dr.❸ : : In this slowed up big blues ending, accent the 1st beat of the triplets on the cymbal part.

Dr.❹ : The ending here is just a continuous roll played on the cymbals, snare and bass drum. To get a good prominent crashing from the cymbals, use as many different cymbals as you can.

Gt.❾ : Use quite fast, alternate picking strokes on this part and damp the strings.

Gt.❿ : Try to sustain these 'choked' or bent notes as long as possible before going into the next phrase.

Gt.⓫ : Be sure that your fingering is well thought out when coming to play this chromatic, 16th note phrase and try to achieve clarity and an even pace.

Gt.⓬ : Another explosive glissando for the 5th string, to be delivered with a hefty stroke.

Gt.⓭ : The final G♭ is really a little slower than that described in the score. Articulate this with a sharp crack on the wah-wah pedal.

Take Me With U

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Words and Music by Prince

Guitar

On the album there are two guitars playing, one of them an acoustic guitar. So, I've condensed it down in the score to an arrangement for a single guitar. Almost the entire role of the guitar part is to provide back up harmony in the form of strummed chords. Often, the actual harmonies used in these chords are more complex than the chord symbols themselves imply, so pay close attention to the guitar part in the score.

Keyboards

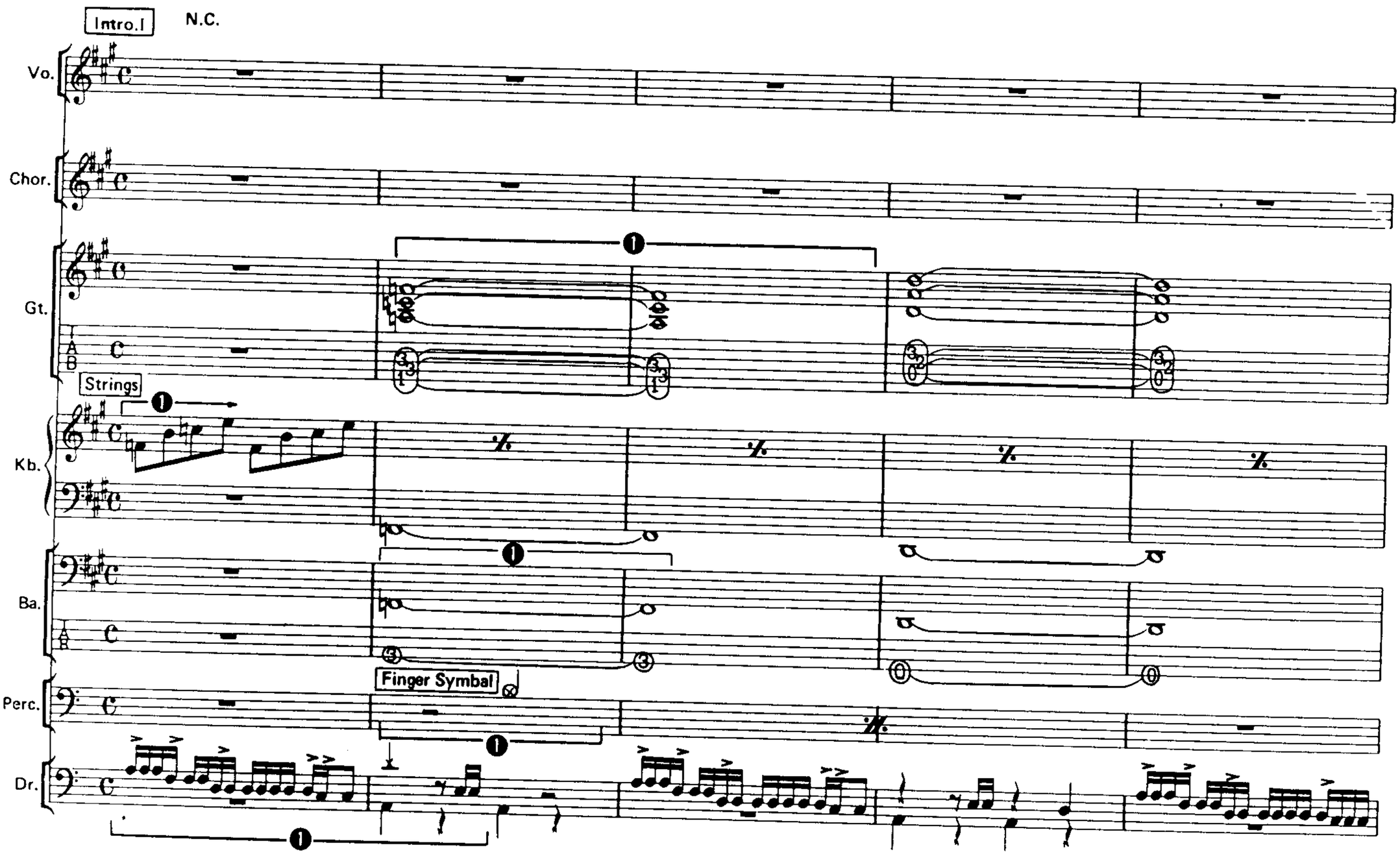
The main function of the keyboards in this song is to supply the string sounds which both colour the music and add shape with snatches of counter melody. Although one keyboard is adequate for this piece, it might be a good idea to use two synths, each with a slightly different string voice for a good textural effect.

Bass

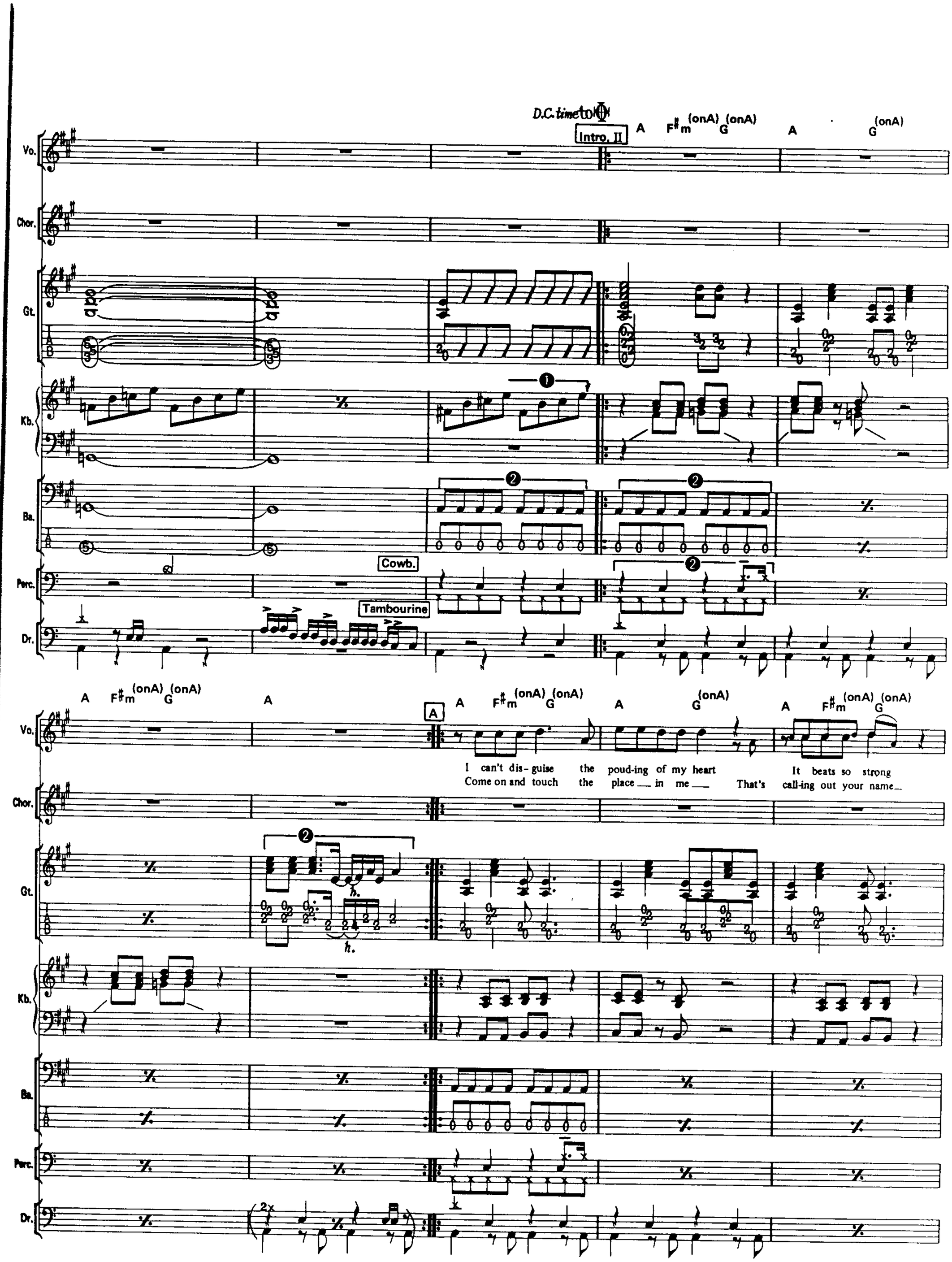
On the original recording this number has a bass synthesiser, rather than bass guitar playing the bass part. However it is perfectly playable on the electric bass, so I have transcribed it into the bass guitar part. This does mean though that the bottom string needs to be detuned one whole tone lower to D. Apart from this the bass part is very straightforward, involving just continuous, walking eighth note patterns in the shape of repeated root notes and 'pedal' notes.

Percussion & Drums

The introduction demands a few quite powerful 'paradiddles' on the tom-toms but the drum part soon settles into a routine eight note beat. For the percussion part, a tambourine, a cowbell and finger cymbals are necessary.

Intro.1 N.C.

Key.❶ : If you have 2 keyboards try to obtain a thick, striking tone from the bass part to contrast well with the staccato, quaver note figures in the right hand. If not, then emphasise the higher frequencies with EQ to distinguish them from the deep bass sound.

Dr.❶ : The above mentioned tom-tom rolls. It's advisable to make sure you know exactly where the accents must fall before you start playing this bit.

Gt.❶ : On the album these chords are played by an acoustic guitar but I have arranged it for one guitar.

D.C. time to ⊕
Intro. II
A F♯m (onA) G (onA) A G (onA)
Vo.
Chor.
Gt.
Kb.
Ba.
Perc.
Dr.
Cowb.
Tambourine
A F♯m (onA) G (onA) A A F♯m (onA) G (onA) A G (onA) A F♯m (onA) G (onA)
I can't dis-guise the poud-ing of my heart It beats so strong
Come on and touch the place in me That's call-ing out your name
2x

Ba.❶ : A deep and rich tone suits the bass guitar best for this song, especially for these held whole notes in the intro.

Perc.❶ : There is a sound something like a triangle at this point which seems, however, to have been created by finger cymbals.

Ba.❷ : It could be a little difficult to make a good beat out of this unaccented flow of 8th notes, so care is required to keep good timing with the drums.

Perc.❷ : The tambourine should be kept to a tight 8 beat rhythm while the snare and cowbell need to combine precisely for a good beat. The percussion instruments must ride effectively on the rhythm and work well with the rhythm section.

Vo.
Chor.
Gt.
Kb.
Ba.
Perc.
Dr.

A A F♯m (onA) G (onA) A G (onA) A F♯m (onA) G (onA) A

It's in your eyes What can I say They turn me on
We wont each other oh so ____ much__ Why must we play this game__

1× tacet ❷ 1× tacet ❷ 1× tacet ❷ 1× tacet ❷

B D Em (onD) D Em (onD) E D (onE) E

I don't care where ____ we go__ I don't care what we do
Don't ____ care where__ we go__ I don't care what we do

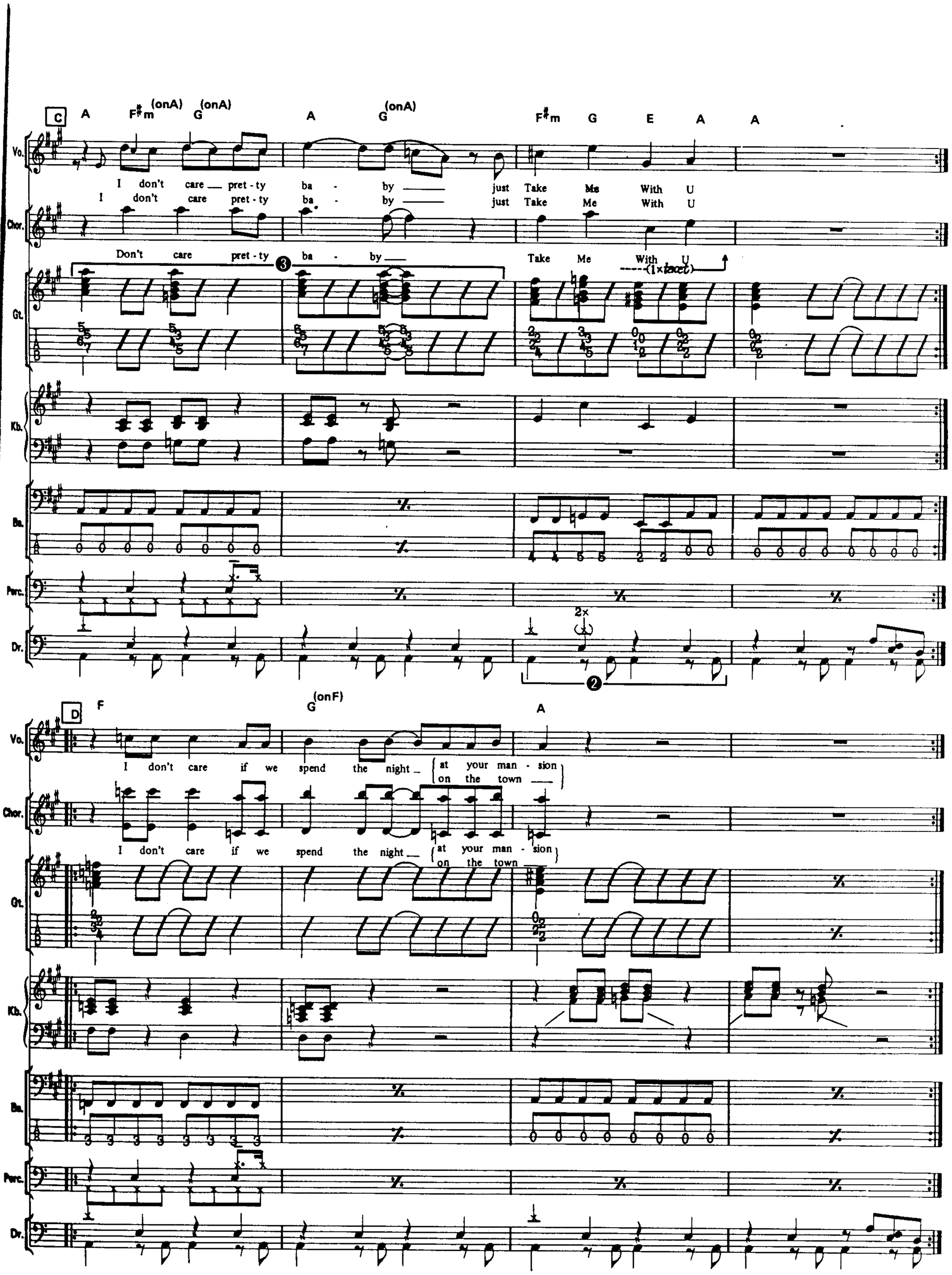
Don't care where we go__ we do__

1× tacet

❸

Gt.❷ : Take care to stress this short phrase . after the chord strumming.

Key.❷ : This fill in counter melody should not be played on the 1st time round. It only comes in on the 2nd time repeat. This goes for both the 4th and 8th bars in Section A marked ❷.

Key.❸ : 2 different keyboards would work well here, using the left hand for the backing chords while the right takes up this counter melody, which should feature strongly and stand out against the main vocal.

Gt.❶ : Quite an orthodox bit of guitar strumming but make sure the 5th and 6th strings are muted or damped with the left hand.

Dr.❷ : The bracketed cymbal crash on the 2nd beat of this bar only occurs on the 2nd time repeat.

C (onD) Em F♯m

Vo. All I want is 2 spend — the night — to - geth - er

Chor. All I want is 2 spend — the night — to - geth - er

Gt.

Kb.

Ba.

Perc.

Dr.

C (onF) Em (onG) A F♯m (onA) G (onA) A G (onA)

Vo. All I want is 2 spend — the night — in your arms

Chor. All I want is 2 spend — the night — in your arms

Gt.

Kb.

Ba.

Perc.

Dr.

Gt.❹ : These low position chords should be picked as arpeggios.

Key.❹ : As in ❸ , make this brief counter melody stand out in the music. If your equipment can't produce a string voice an organ sound is probably next best, but in any event try to get different sounds in left and right hands.

E

A F♯m(onA) G(onA) A G(onA) A F♯m(onA) G(onA) A

Vo. 2 be a - round U is so oh ___ right _ You're sheer per - fec - tion _

Chor. Be a - round U so oh right ___ Sheer per - fec - tion Thank U ___

Gt.

Kb.

Ba.

Perc.

Dr.

A F♯m(onA) G(onA) A G(onA) A F♯m(onA) G(onA) A

Vo. Drive me cra - zy Drive me all ___ night ___ just don't break up the con - nec - tion ___

Chor. Drive me cra - zy Drive me all break up the con - nec - tion

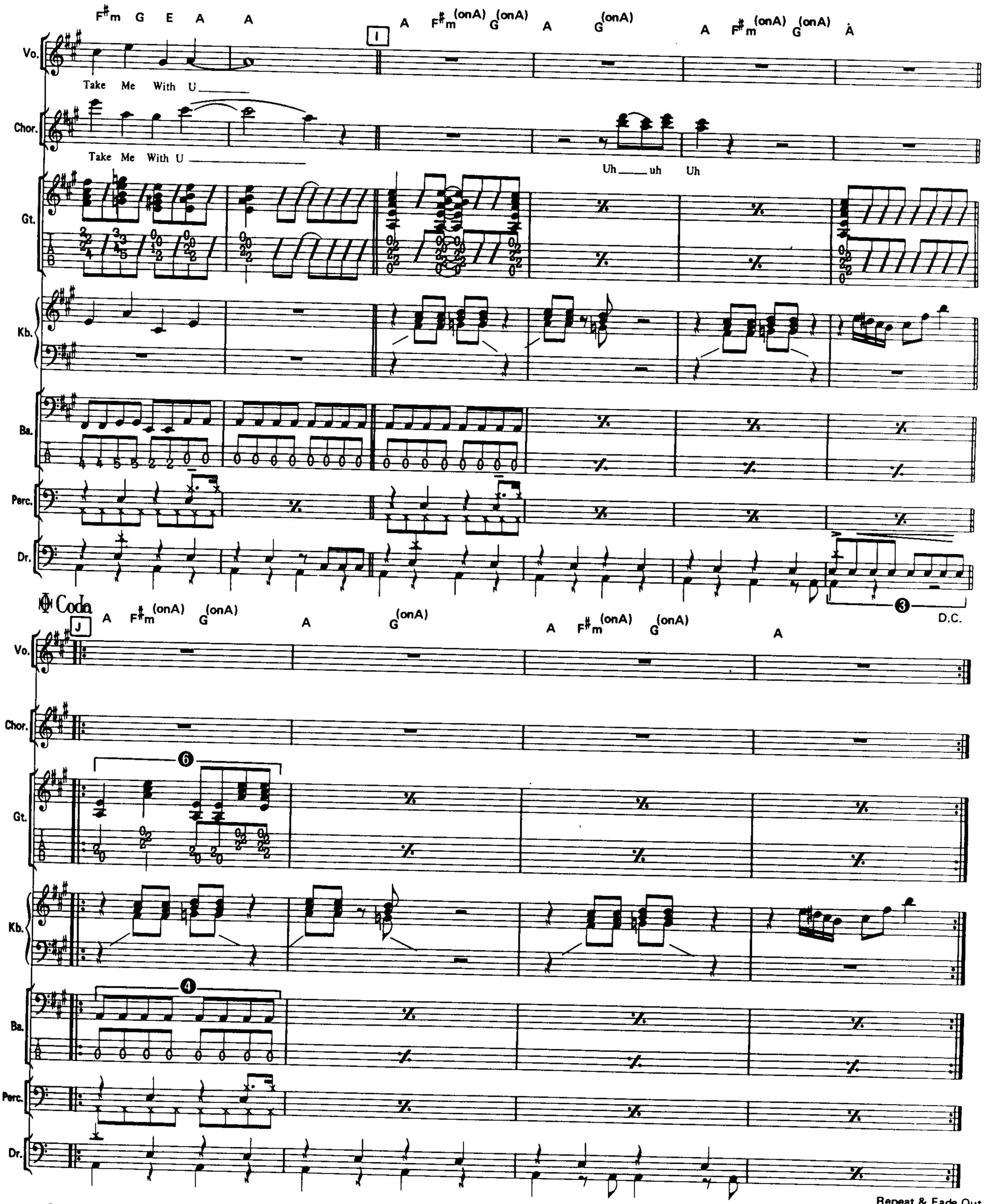
Gt.

Kb.

Ba.

Perc.

Dr.

Gt.❺ : Same as ❸ above, mute the 5th and 6th strings.

Dr.❸ : Build up a little crescendo on the snare to give some climactic sense to this lead in passage to section J of this number.

Gt.❻ : On this bottom position open A chord the lower notes have to be muted on the 2nd and 4th beats, but try to keep your right hand a littleloose so as not to overdo the damping.

Ba.❹ : See point ❷.

The Beautiful Ones

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Guitar

With the exception of the middle part of section [D] and the latter partof section [E], there is very little actual guitar playing on this number.Basically the guitar role consists of a small doubling up part with the keyboards on a short melodic break and providing an occasional counter melody on the lower strings. Only towards the end does the guitar leave and stand out from the arrangement for some solo phrases in the final section, [G].

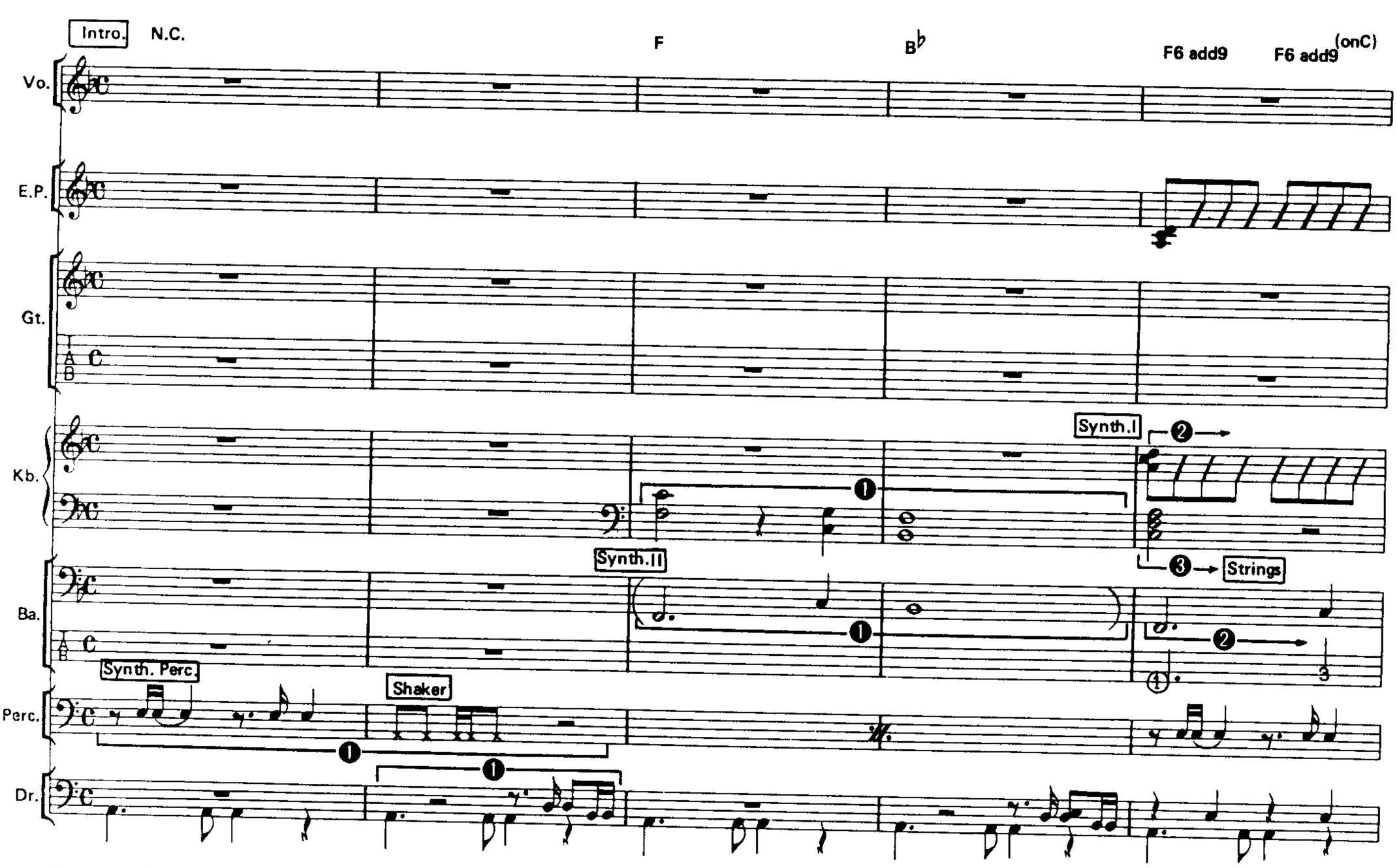
Keyboards

It is really essential to have two keyboards for this song as there is a demanding variety of sounds to cover as well as three actual keyboard parts. So, for the sake of tone colour and practicality, the best approach is to have two players, one taking care of the piano voice parts and the other handling the synth lines.

Bass

As befits this dreamy ballad, the bass just has to bring some deep root notes to the music, while falling well into the background of the arrangement with a leisurely paced minim or half note beat. During the intro and section [C] the original bass synth is replaced here in the score by an electric bass allowing the bassist, with a little tonal variation, to play throughout the whole song.

Percussion & Drums

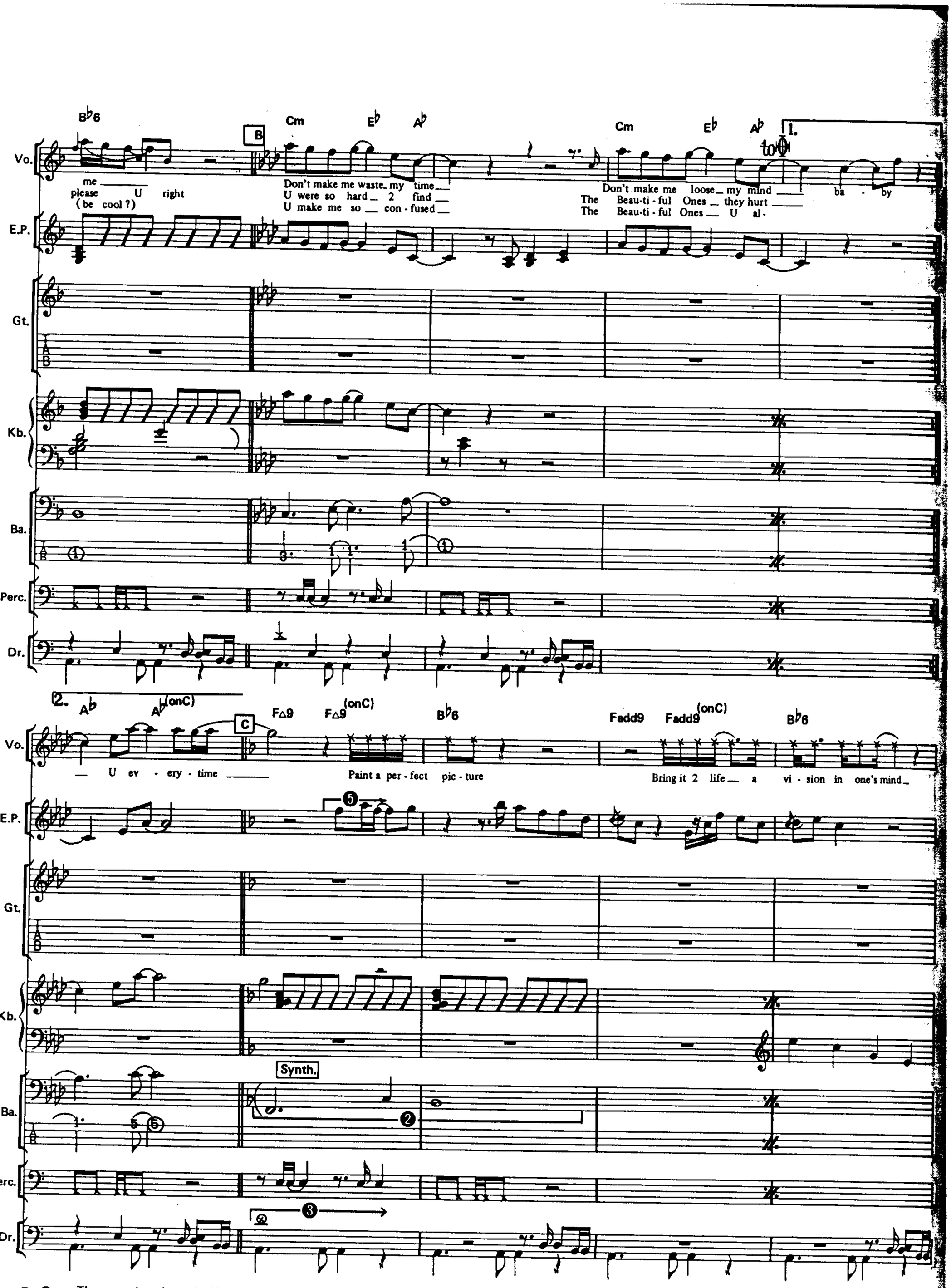
There is quite an effective use of percussion and drums on this track both in terms of phrasing and combination of sounds. None of the parts are very difficult but they work nicely, holding down a steady beat built around simple, repeating patterns. The only real deviation from this is the use of the cymbals to help bring on the crescendo in section [F].

Perc.❶ : Synth percussion is used here for the little 'answering' patterns to the bass drum. Alternatively, substitute a tom-tom in the 1st bar and a maraca or shaker in the 2nd, or if not available use an empty can filled with dried rice!

Dr.❶ : The skin of this tom-tom wants to be tuned up to produce a taut, higher pitch sound, thus getting somewhere near the original.

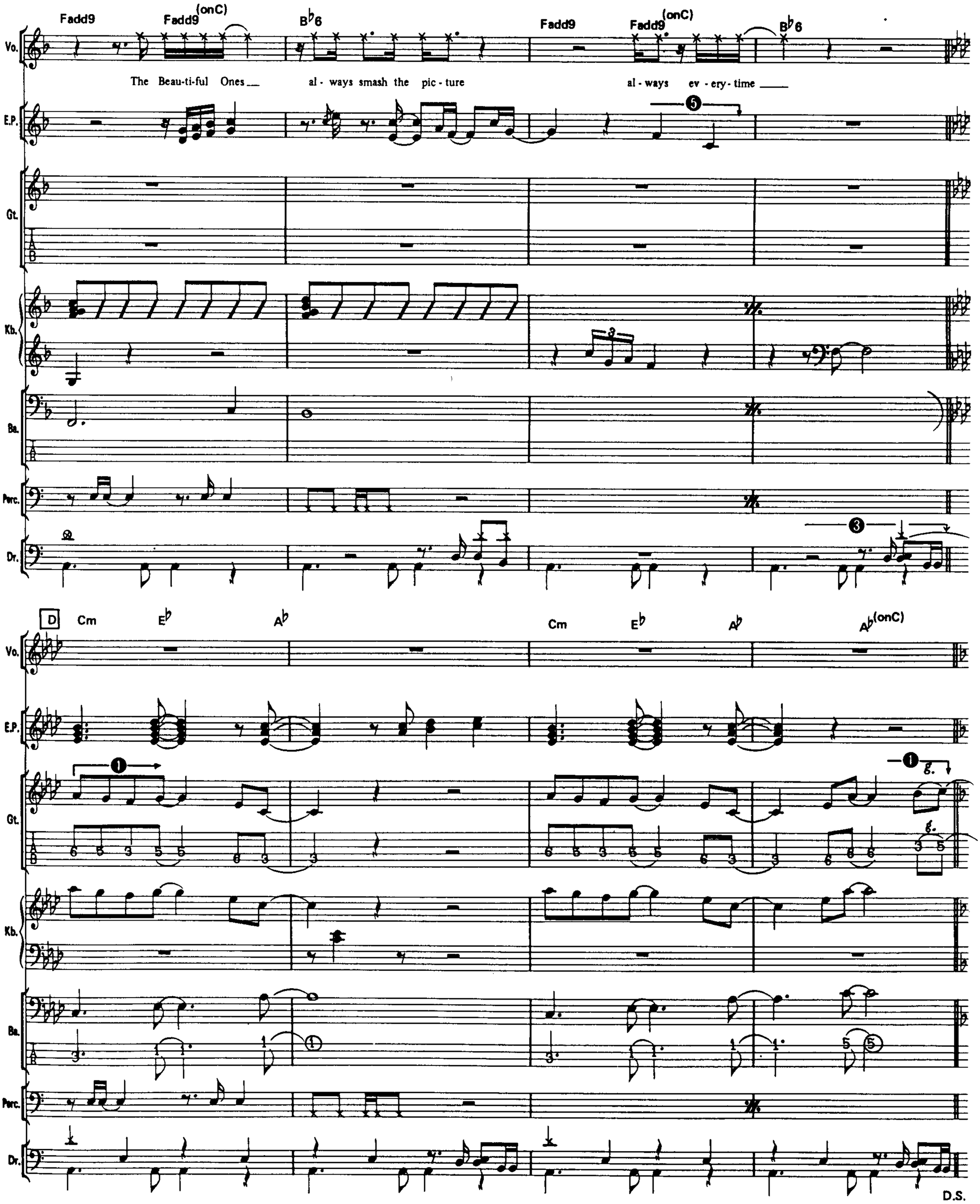
Key.❶ : Some sort of brass, or perhaps trombone type voice, with a weak attack and some light flanging should bring you close to the sound made on the record.

Ba.❶ : As mentioned above, they are using a bass synthesiser here but, if you can vary your tone in this part, it should sound fine with an electric bass.

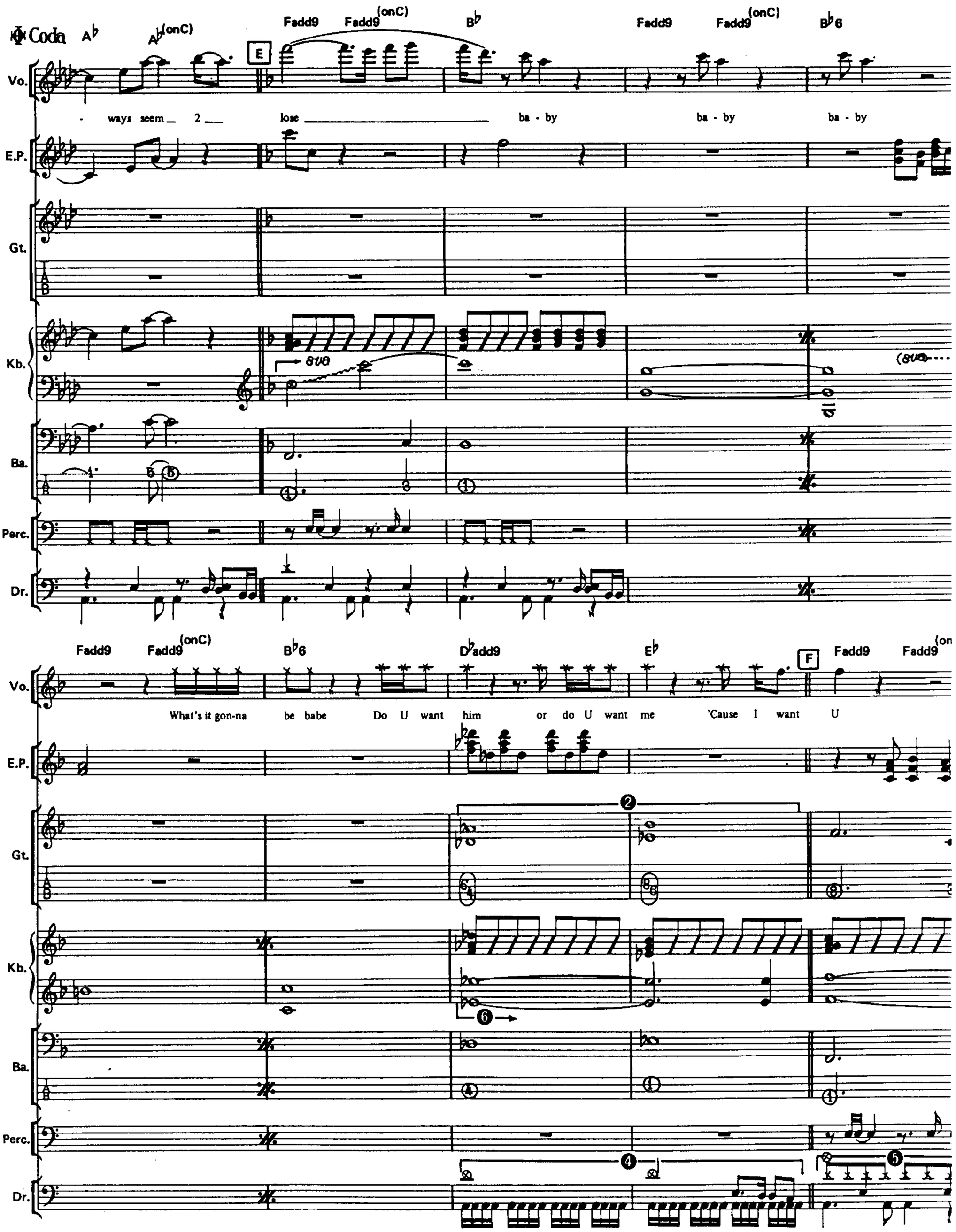
Key.❷ : On top of the rather bright electric piano and vibes sound, add some delay and reverb to obtain that ringing edge to the tone, but not too much or the 8 note chords may become indistinct, which must anyway be played with some precision.

Key.❸ : The string voices in this part would also benefit from quite light attack, a short decay time and a little delay to create a sound that is not too heavy.

Ba.❷ : These rather long half notes in the bass line need to be sustained long enough until they fall back onto the following quarter note, so a rich and full bass tone is recommended here.

Key.❶ : After the D.S. leads you into the 3rd time repeat of the verse, the backing synth part takes on a counter melody, written here in small notation, that is harmonised in unison by the electric piano. Listen closely to the album for similar results.

Dr.❷ : The cymbal crash should be left to ring out and not dampened as it should carry through for the duration of a half note.

Key.❺ : If you can, use an acoustic or electric piano for this brief but noticeable keyboard solo.

Dr.❸ : From this point onwards for 8 bars there is no snare drum in the drum part, which could throw you off a little in your timing.

Gt.❶ : A chorus and compressor here should help you to get something like the recorded guitar sound in this unison passage between the keyboards and guitar.

Gt.❷ : The guitar sound on these climactic chords requires plenty of distortion, especially as the climax progresses.

Key.❻ : The strings sounds gradually increase their share of the sound during the build up of this climax, making it advisable to go for as rich a tone as possible, boosting the strings and using the volume pedal to work up a gradual crescendo.

Dr.❹ : Double bass drums are, needl say, the best things to use for this hea beat roll on the bass drum.

Vo.
E.P.
Gt.
Kb.
Bs.
Perc.
Dr.

Said I want U
Tell me ba - by Do U want me I got - ta know I got - ta know Do U want
me
Ba - by ba - by ba - by lis-ten 2 me I may not know where I'm go- in' babe... whew Do U know I said I

Db Eb Fadd9 Fadd9(onC)

8va

G

cho.

Dr.❶ : The 1st four beat group of 8th notes, should be played on the side cymbal and the 2nd group on the top cymbal.

Gt.❸ : In this lengthy, slow moving refrain the guitar fill must keep an even pace on the shorter notes and avoid racing through the 16th note run down.

Fadd9 Fadd9(onC) D♭ E♭ Fadd9 Fadd9(onC) D♭ E♭

Vo. may not know_ what I need ___ One thing one thing's 4 cer-tain babe I know what I want ___ yeah And it's 2

E.P.

Gt. cho. cho.

Kb.

Ba.

Perc.

Dr.

Fadd9 Fadd9(onC) D♭ 8va E♭ Fadd9 Fadd9(onC) D♭ E♭ Fadd9 Fadd9(onC)

Vo. please U babe ___ please U ba-by And ba - by___ ba - by babe please_I want U Yeah _____ want U

E.P.

Gt.

Kb.

Ba.

Perc.

Dr.

Vo. D♭ E♭ Fadd9 (8va) Fadd9 (onC) D♭ E♭ Fadd9 Fadd9 (onC) D♭ E♭

ba - by ba - by ba - by ba - by I want U Yes I know

E.P. 8va cho. (8va) cho.

Gt. 8va cho. cho. cho. cho. cho.

Kb.

Ba.

Perc.

Dr.

Fadd9 Fadd9 (onC) D♭ E♭ Fadd9 Fadd9 (onC) D♭ E♭

Vo.

E.P.

Gt. ❹

Kb.

Ba.

Perc.

Dr.

Gt.❹ : Try to get the final crotchet in this bar to sing out strongly before you cut it at the rest point.

Computer Blue

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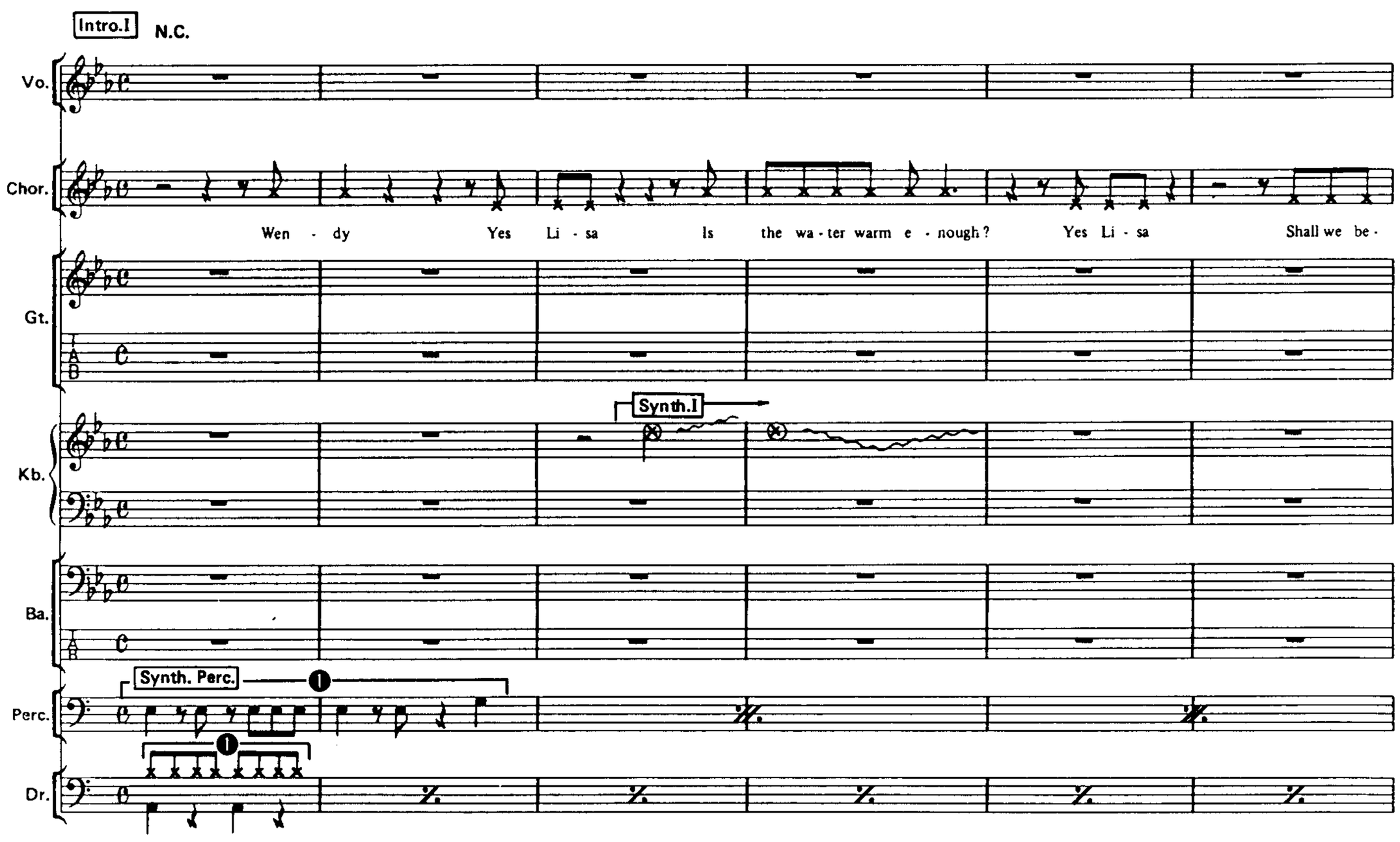
Words and Music by Prince/Wendy Melvoin/Lisa Coleman/John L. Nelson/Matt Fink

Guitar In contrast to the last piece, 'Computer Blue' features the guitar quite strongly once the sparse vocals have finished. From section [C] on to the end of the song the guitar takes the main melodies to the forefront and leads the band through some striking atmospheric changes. As ever, Prince favours a gritty distortion that beefs up his melody lines.

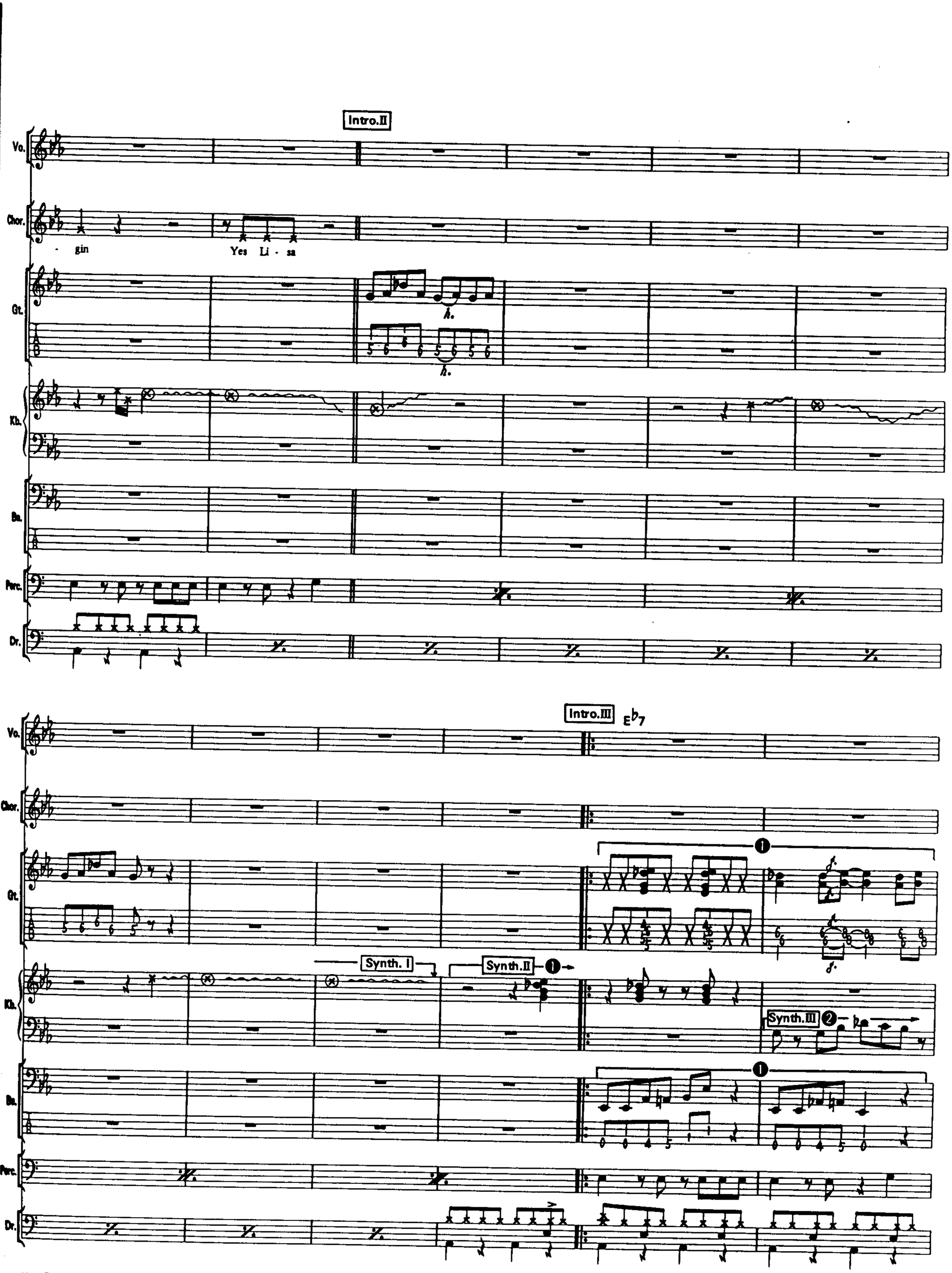
Keyboards As this is basically an instrumental number with very little singing, the keyboardist has a bit more scope than in the previous songs, forming a lead duet with counterpoint to the guitar's main theme in the instrumental passages. It really is essential to have two keyboardists playing here and it might be an idea to give one of the keyboard parts to the singer, if they can play, as they won't be too busy in this number.

Bass From Intro 1 up until section [C] the bass line seems to be played on a bass synth. So once again I have transcribed it for electric bass guitar but the bottom E string will have to be detuned by a semitone down to E flat. A strong rhythmic presence to drive the instrumental along and some accurate unison playing and punctuation of phrases are the chief demands of this song.

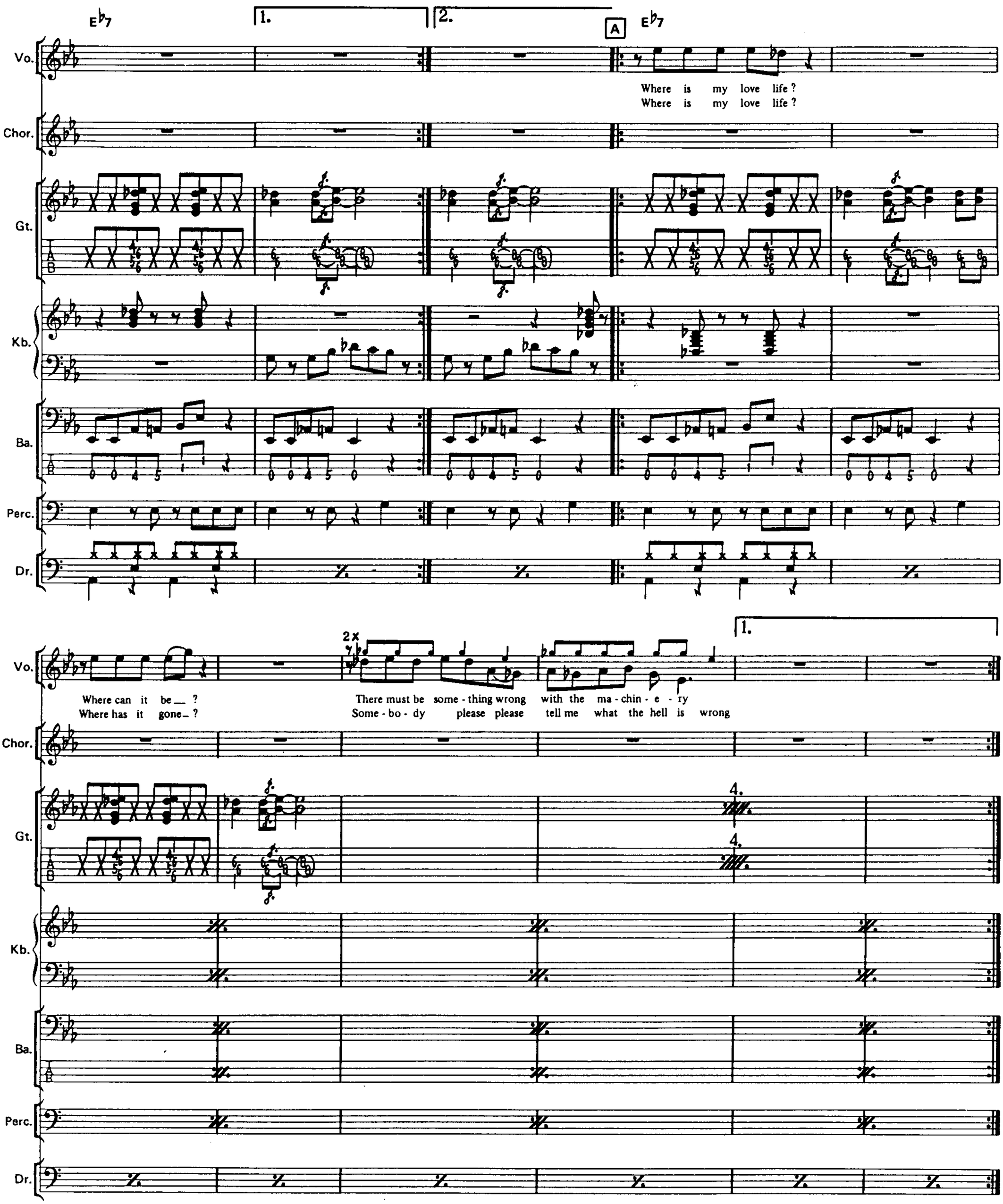
Percussion & Drums In the percussion part, two kinds of sounds have been created by using electronic drums, although it is unclear whether something like a Simmons electronic drum or a drum machine is behind it, as the basic patterns repeat themselves several times. Whatever the sound source, this is a nice combination between the drums and the percussion.



Perc.❶ : The 2 bar figure indicated here is continuously repeated until the end of the song, so as mentioned above, it is very likely that they are using a drum machine set to 2 different drum instruments.

Dr.❶ : Likewise, the hi-hat sound seems to come from a drum machine but here it has been included in the arrangement for the drum part.

Key.❶ : Choose a crisp, sharp synth sound, from a brass voice with a light vibrato, to get that slightly 'honky tonk' sound of the album.

Gt.❶ : Don't forget to dampen the strings with your right hand when playing this rhythmical chord sequence and to get a healthy strumming motion going.

Ba.❶ : Although it can't be indicated in the tabulature, the bottom note on the bass guitar for this song has to be E♭ rather than E, as the part has been transcribed from a bass synthesiser.

Key.❷ : The keyboards shouldn't be overpowering here. Short decay and a flanger should bring you near the original, but preferably use an appropriate voice as the heavy presence of 2 guitars on the record is reduced to 1 for the score.

2. Eb7 B Db Eb7

Vo. Un – til I find the righ-teous I Com-p-uter Blue

Cho.

Gt. ❷ 8va bassa

Kb.

Ba.

Perc.

Dr.

B Db B Eb7

Vo. 'Til I find the righ-teous I Com-p-uter Blue

Cho.

Gt. ❷ 4. 4.

Kb.

Ba. 4. 4.

Perc. Sin. ❷

Dr.

Gt.❶ : Although on the album there are 2 guitars I have transcribed this as a single guitar arrangement.

Perc.❷ : In the next 8 bars the cymbal part has to played on china cymbals. This may complicate the cymbal playing a little and the hi-hat keeps going throughout, making it perhaps a bit tricky to hold down a tight rhythm.

Eb7

Vo.

Oh

Chor.

Gt.

Kb.

Ba.

Perc.

Dr.

Bb7

C

Em (onA)

Vo.

Yeah

Chor.

Gt.

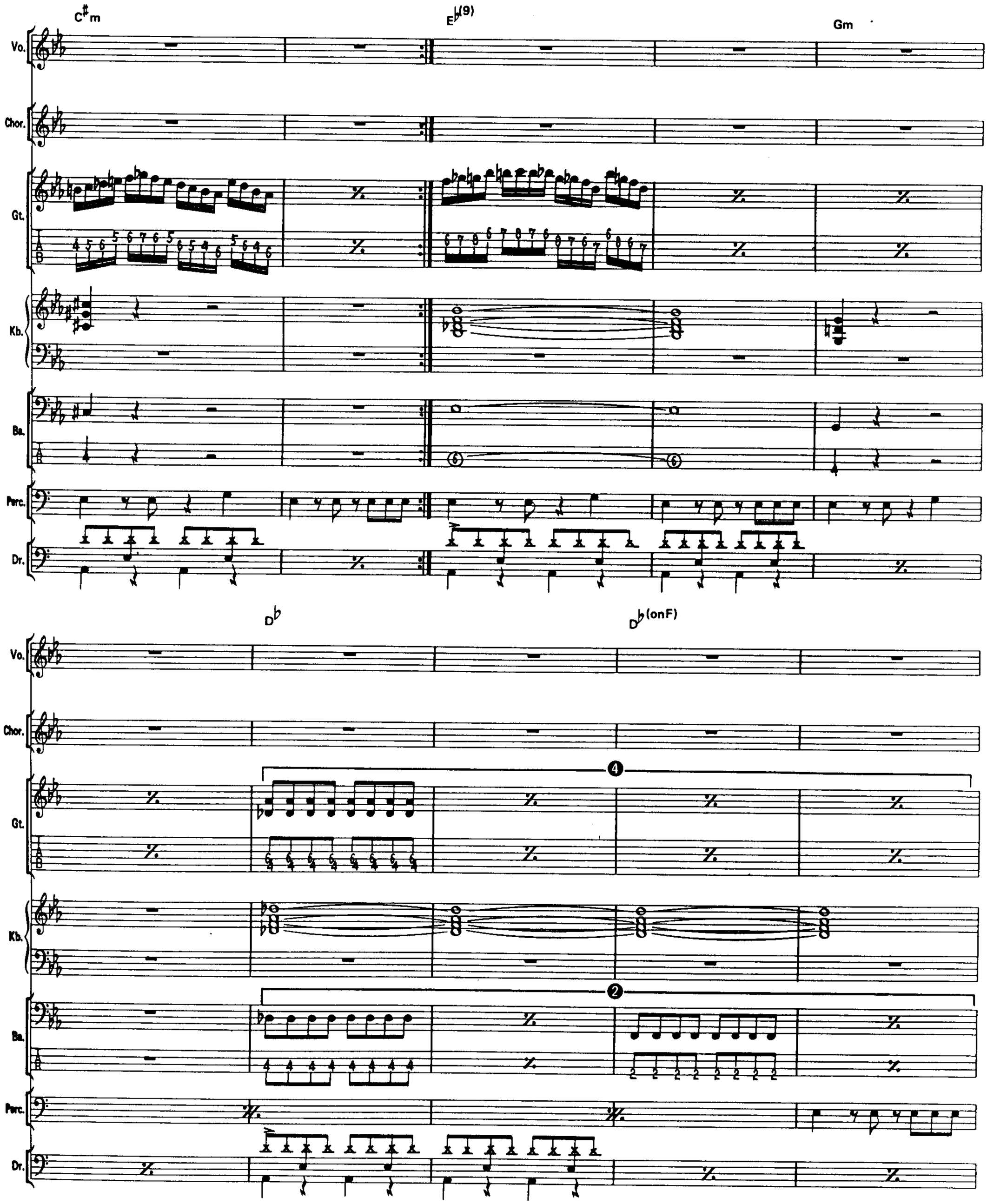
Kb.

Ba.

Perc.

Dr.

Gt.❸ : This repeated semiquaver or 16th note figure needs to move at a fast tempo and sound fluent. Lots of distortion should aid the flow, while precise picking will make the notes stand out sharply.

Key.❸ : It is possible to use a string voice for these held chords but an organ type sound (without Leslie) would cut through more effectively.

Gt.❹ Ba. ❷ : Although not indicated on the score, the guitar and brass should build up to a slight crescendo in the 3rd and 4th bars.

N.C.

Vo.

Chor.

Gt.

Kb.

Ba.

Perc.

Dr.

D Bm A Bm A 1. 2.

Vo.

Chor.

Gt.

Kb.

Ba.

Perc.

Dr.

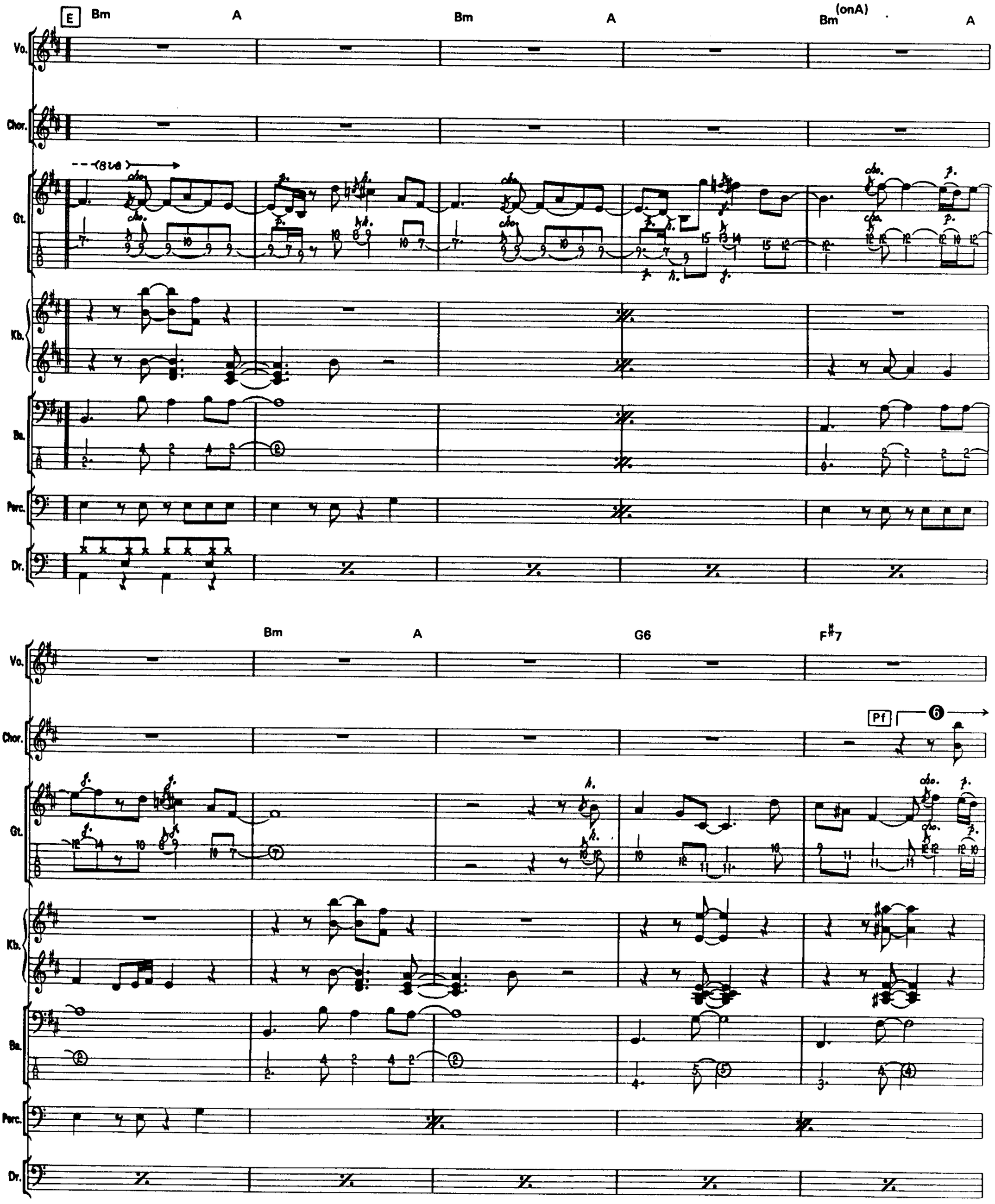
8va

2x

Brass

Key.❹ : For this link passage, the syncopated chords work best on a brass setting with a very low attack and a little delay.

Key.❺ : Using a strings sound set on a low attack, stick this little 2 note phrase in on the 2nd time repeat only.

Ba.❸ : Although the tempo remains the same, the actual phrasing in the bass line is now drawn out over 2 bars rather than one. This gives the bass part a more spacy feeling.

Gt.❺ : The song atmosphere changes to jazz-funk/rock. So use a big guitar sound to power the guitar melodies richly to the foreground and ensure the lines are delivered fluently. The 2nd guitar on the record, harmonising in 3rds and 6ths, is omitted from the score.

Key.❻ : The small piano counter melody is scored into the chorus part. With an acoustic piano this part would harmonise nicely with the guitar and prove effective in this instrumental.

G6 F♯7 G6 F♯7 Bm

Vo.

Chor.

Gt.

---(8va)

Kb.

Ba.

Perc.

Dr.

A Bm A G6 F♯7

Vo.

Chor.

Gt.

Kb.

Ba.

Perc.

Dr.

Key.❼ : The piano part continues on the keyboard stave at this point. Put the accent on the 2nd and 3rd beats in each bar and build up a general crescendo.

Dr.❷ : The hi-hat and cymbals should be played as ⌐¬¬¬¬¬ continuous 8th note beats.

Gt.❻ : From this point on it is simply a return to the basic riff of the song with some heavy dollops of wah-wah added.

Darling Nikki

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Words and Music by Prince

Guitar

There is a large variety of different short guitar riffs in the 1st half of this song, working as punctuation and counterpoint to the main vocal. They are not particularly demanding in technique but they need to be delivered accurately and stylishly. On the contrary, the closing sections of the song, after section [C], require the guitar to play some florid, repeating figures in demisemiquavers (32nd note values), so this bit might require some close attention to fingering.

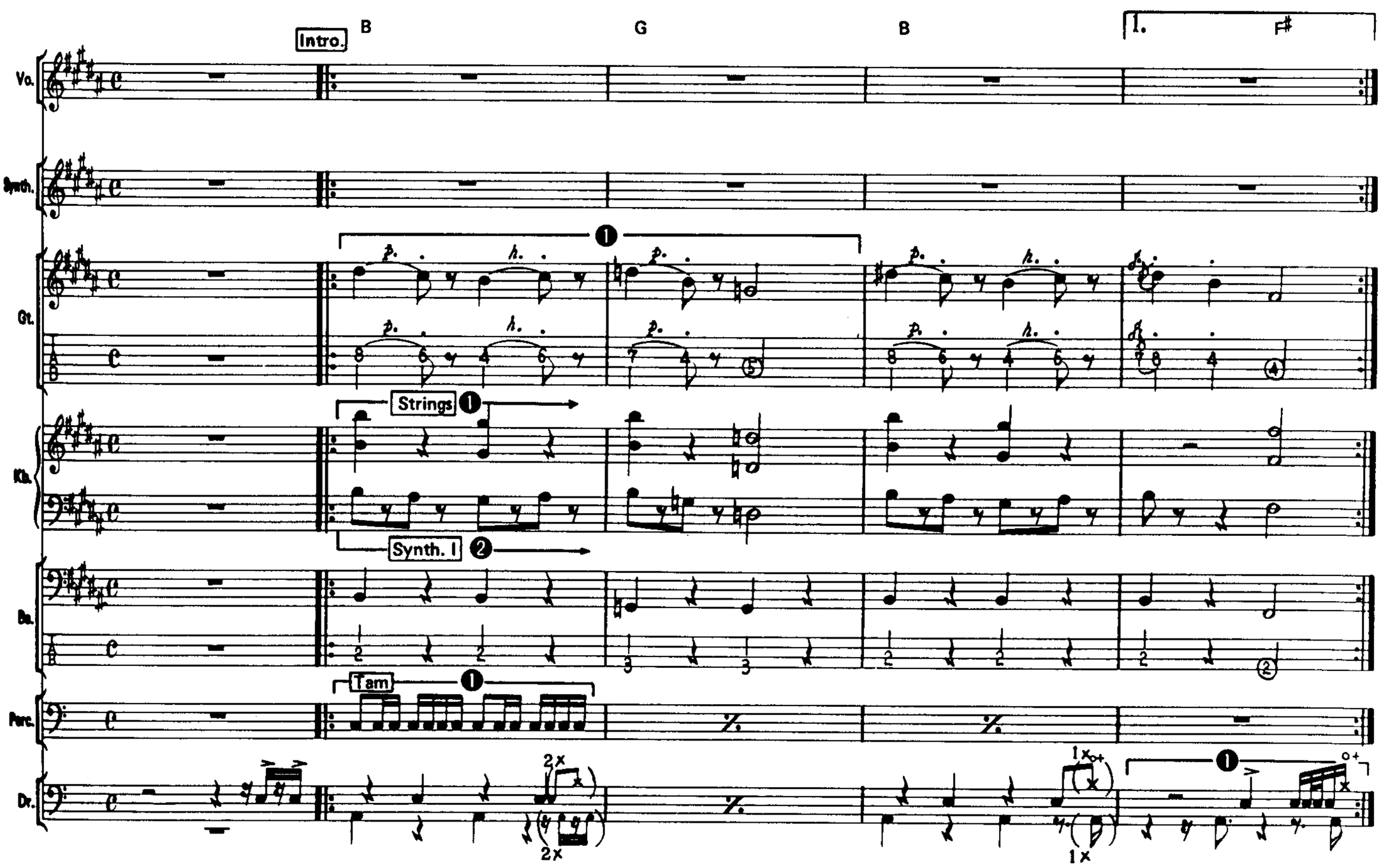
Keyboards

All in all, there are four different synthesiser sounds produced in this song but you should be able to get away with using just one keyboard player throughout the piece. The tempo needs to be kept down to a plodding 4/4, in character with the vaudevillian atmosphere, and the phrasing should be articulate but pretty loose.

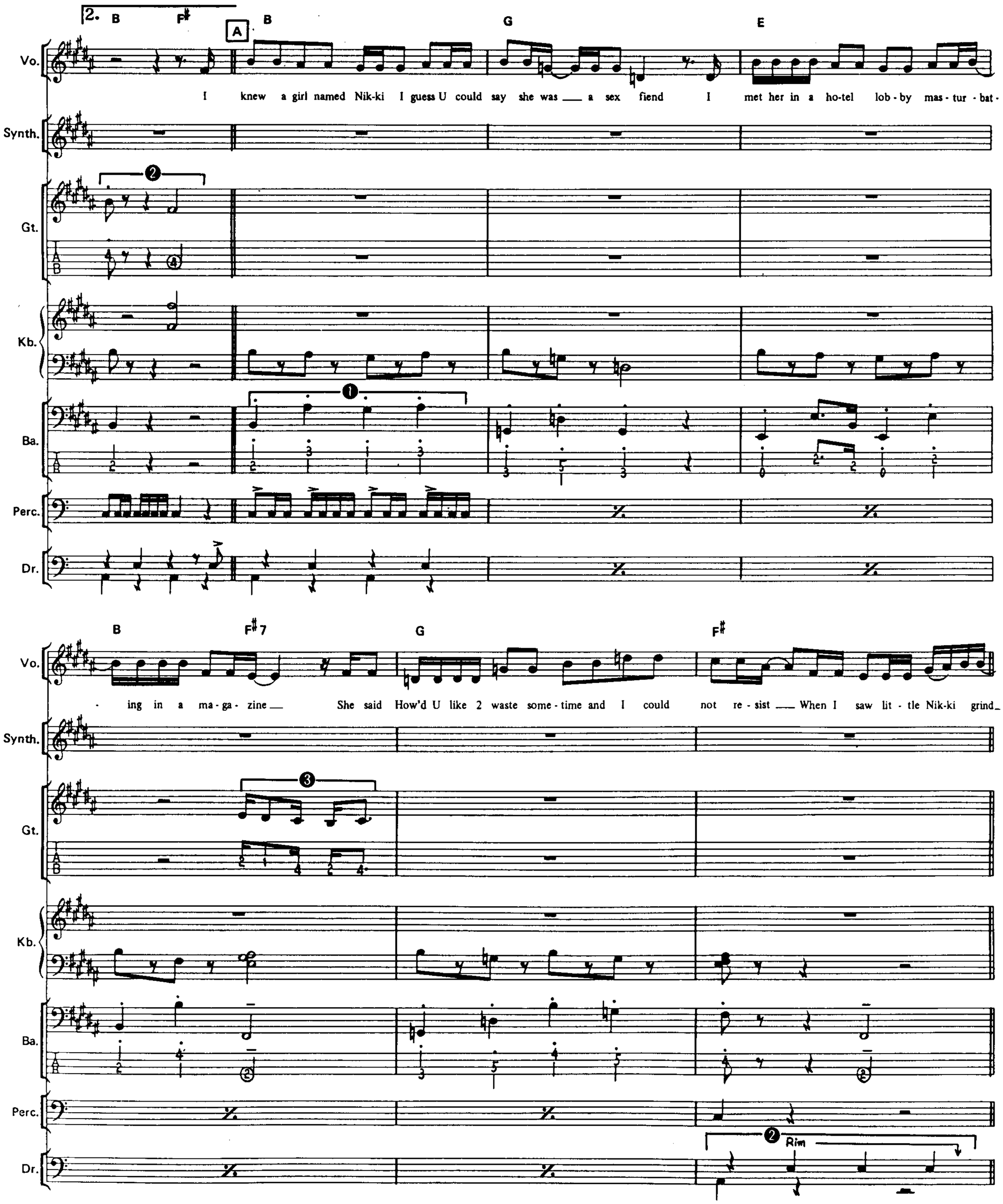
Bass

During the verses the bass on the original album makes something almost like a muted horn sound. This is largely down to the exaggerated staccato playing, forcing a tiny crescendo from each quarter note and then stopping it dead, over the lolloping beat. Sections [B] and [F] call for the bass to take part in an ensemble unison played by the whole band consisting of a driving rock riff.

Percussion & Drums

In the percussion part of the record, the group use a combination of tom-toms and electric drums. As far as the drum part is concerned, get the characteristic snare sound right and the bass drum to fall very slightly behind the beat, in conjunction with the bass, for the eccentric rhythm on the verse. The hi-hat open/close should also be clear and cleanly played and, from section [C] you need to really belt out a roll on a double bass drum set-up.

Gt.❶ : Use a volume pedal to reduce the volume when picking the 1st note of the slur but increase it immediately as you pull-off, to accent briefly the quaver 'rest' note, or 2nd note, of each 2 note slur.

Key.❶ : Set the strings voice to a very slow attack. The synth strings sound also needs to end with some echo, so add some delay and reverb and release the keys promptly after playing the phrase.

Key.❷ : For this pizzicato-like sound, a woodwind voice such as oboe should give a similar feeling to the album. Add delay, setting the time very short and play 'staccato'.

2.
B
F♯
A
B
G
E
Vo.
I knew a girl named Nik-ki I guess U could say she was ___ a sex fiend I met her in a ho-tel lob - by mas - tur - bat -
Synth.
Gt.
Kb.
Ba.
Perc.
Dr.
B
F♯7
G
F♯
- ing in a ma - ga - zine ___ She said How'd U like 2 waste some - time and I could not re - sist ___ When I saw lit - tle Nik-ki grind_
Rim

Perc.❶ : Tom-toms should be used over the drums. There seems to be a floor tom on the record, but in any case the accents must be tightly placed.

Dr.❶ : The snare will sound best here if detuned a little for a lower sound, the hi-hat set to be clear and sharp, allowing it to cut through the music.

Gt.❷ : Ensure you play this B quaver very staccato in this bar.

Ba.❶ : Hit these notes with a relaxed but strong staccato. (see above).

Vo.
Synth.
Gt.
Kb.
Ba.
Perc.
Dr.

Bm D E Bm

1.2. D.S. 1 time only

to 1.2.

B

D.S. time (Sho' nuff sho' nuff show U how — 2 grind — Dar-lin' Nik · ki oh _)

She
The

2x Synth.

Synth. II

1. B G E

C

took me to her cas - tle and I just could-n't be - lieve my eyes She had so man-y de-vic - es ev - ery - thing_

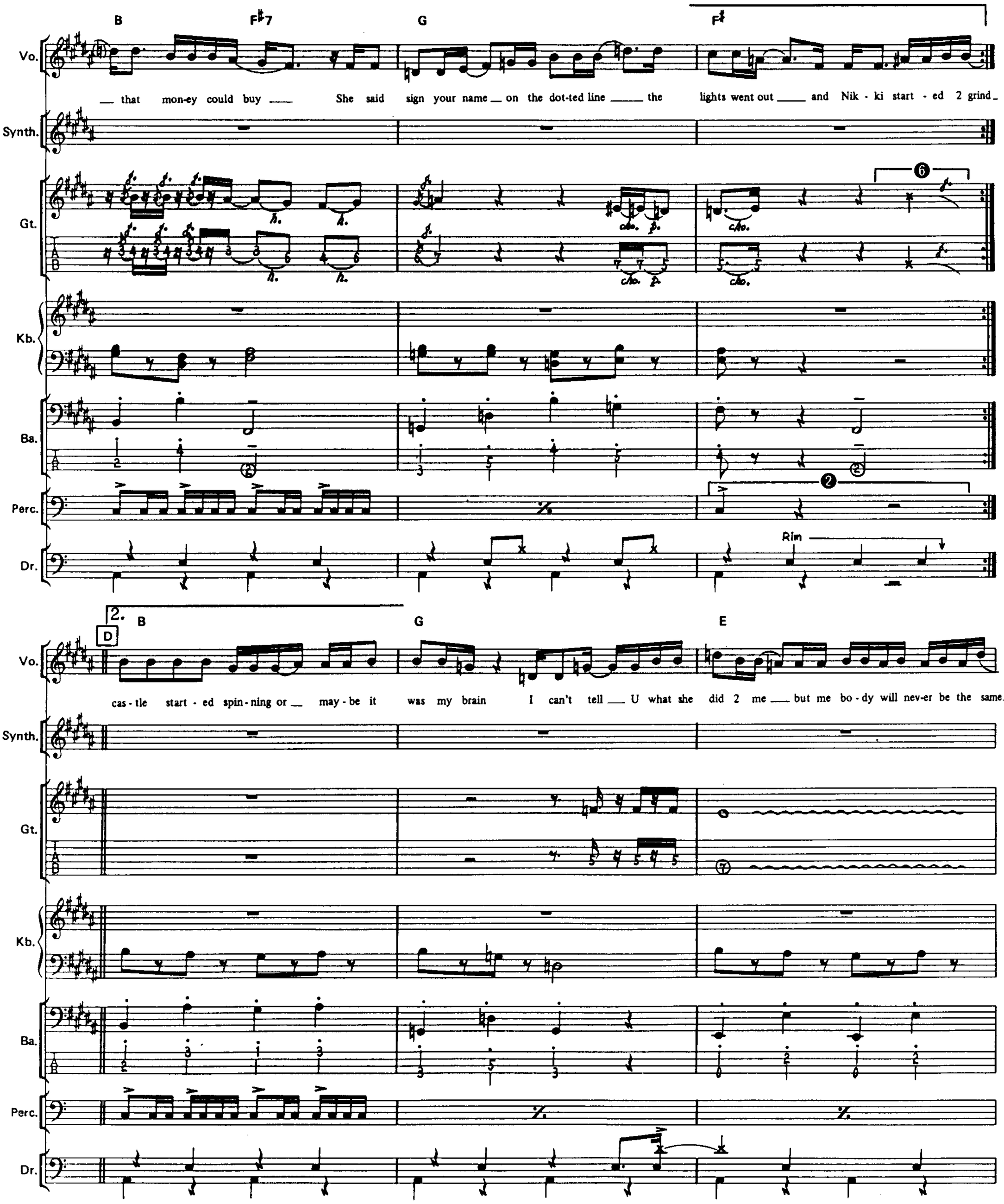
Synth. I

Gt.● : Listen well to the record for the delivery and timing in playing these short counter riffs. They can't only be effectively recreated by following the score.

Dr.● : Play a forceful 'rimshot,' on the 3 snare beats in this bar.

Key.● : The synth should produce a thick, cutting sound. Apply portamento and keep the staccato feel. Take care at the end of bar 1 with the tied D minim and at end of bar 2 with the syncopated 4 note run down leading back into the riff.

Ba.● : A sharp contrast is needed here, play much more powerfully on this riff.

Dr.● : There are 2 or 3 different kinds of cymbals being used so listen carefully to the record.

Gt.❹ : : The 1st and 2nd time repeats are written out separately as different things are played each time.

Dr.❹ : : It is easy to slip up on these sudden rests, especially as the drums must drive along powerfully in the preceding bars. Aim to keep the refrain together and, if necessary, count out the 'silent' beats in your head.

Ba.❸ : Continue clipping the notes, staccato style, for the 2nd verse.

Gt.❺ : The delivery of this 7 note riff needs to be speedy, bending the D note on the 4th beat of the bar.

B F♯7 G F♯

Vo. — Her lov - in' ___ will ___ kick your _ be - hind ___ Oh ___ she'll show__ U no mer - cy but she'll

Synth.

Gt. 6

Kb.

Ba.

Perc.

Dr. Rim. 5 D.S,1

Coda 1. E B G E

Vo. (Oh) ___ I woke up ___ the next morn - in' Nik - ki was-n't there ___ I looked all ov - er all I found _ was a

Synth.

Gt. 7

Kb.

Ba.

Perc.

Dr.

Perc.❷ : Wack out this crotchet beat with a marked accent.

Gt.❻ : The notes on the 4th beat should be muted, scratch-picked and slid down the neck from the 10th fret/5th string.

Perc.❸ : Only the accented 1st beat is played on the electric drum.

Dr.❺ . : You need to do a 'rimshot' on the snare and aim for a good balance with the bass drum. The cymbal crash on the off beat at the end of the bar must be immediately muted.

Gt.❼ : A 'fade in' has to be effected on the 1st 3 beats.

B F♯7 G F♯

Vo. phone num-ber on the stairs__ It said thank U 4 a fun - ky time _____ call me up when - ev - er U want 2 grind

Synth.

Gt.

Kb.

Ba.

Perc.

Dr. D.S,2

Coda 2.

F Bm D E Bm

Vo. Ah ____ whew Ah Come back Nik - ki Come ____ back (Shout) ____

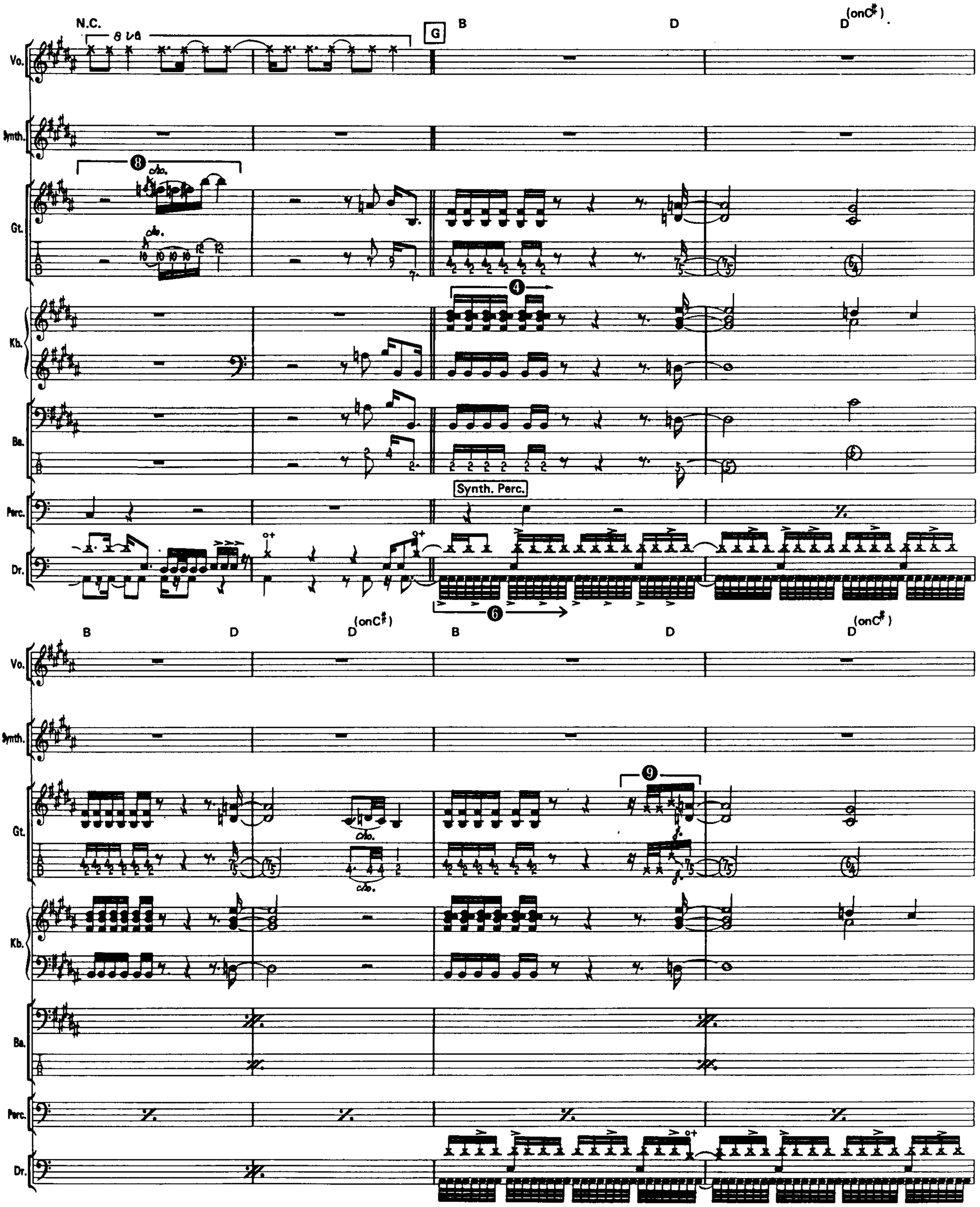
Synth.

Gt.

Kb. Synth. II

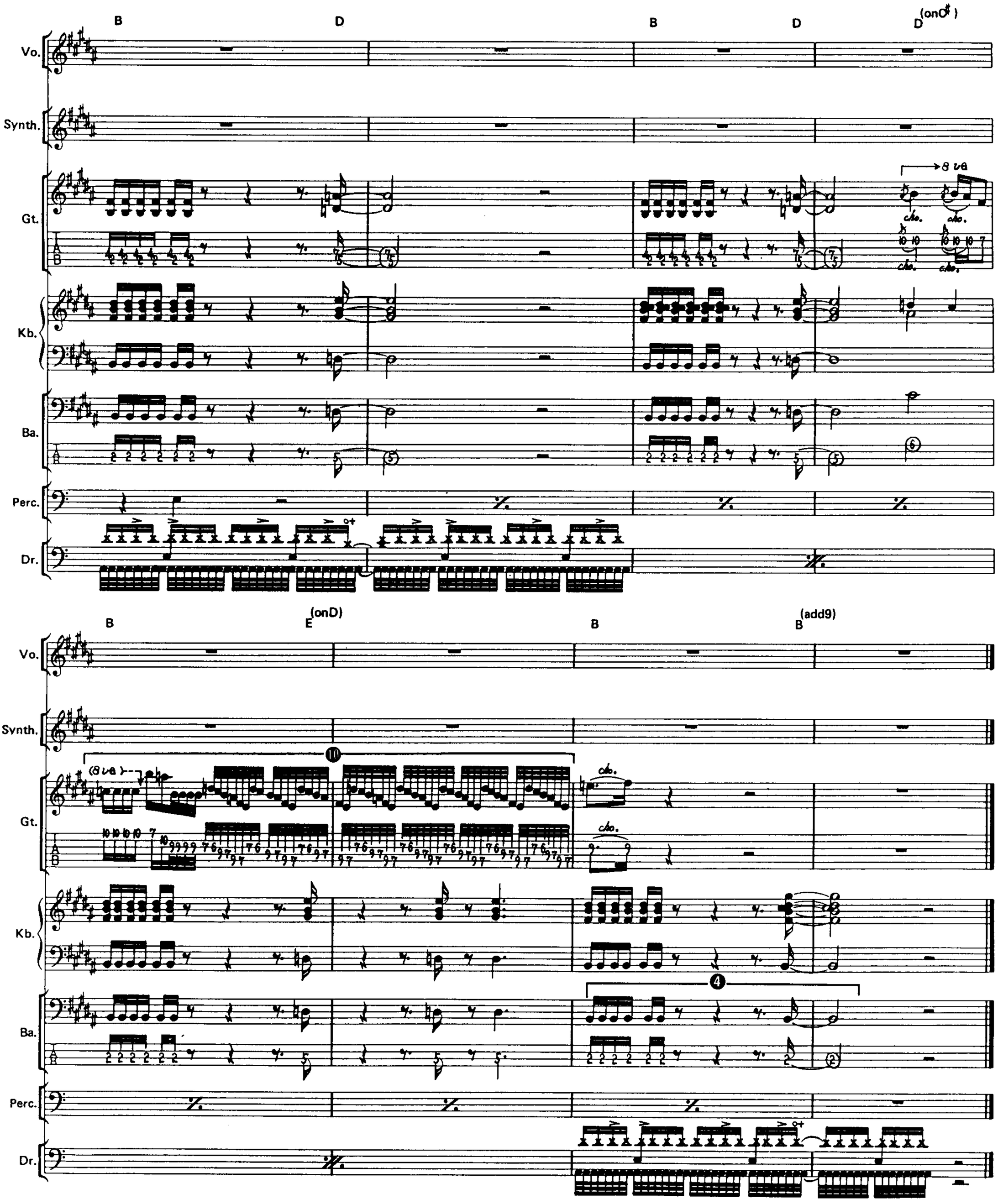
Ba.

Perc.

Dr.

Gt.❽ : The 'choked,' or bent F at 3/10 can be played with both the ring and middle fingers together. Finger the B octave that follows at 2/12 with your little finger while holding position with your middle and ring fingers on the 3rd string.

Key.❹ : A voice sound between strings and organ should be adopted on the back up chords here. Leslie or chorus effects can also be added.

Dr.❻ : Twin bass drums are really necessary on this big, pacy roll. The cymbal accents, falling quite irregularly, also need some close attention.

Gt.❾ : To squeeze the 'glissando,' or slide, in after the scratched chords, it is sufficient to just slide up lightly along the strings with your left hand.

Gt.⑩ : This descending, 32nd note pattern is simply a 6 note run down repeated a few times. If this part causes any problems, just practice the 6 notes to get the fingering sorted out before joining it all together.

Ba.❹ : Hold down the final half note as long as possible.

When Doves Cry

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Words and Music by Prince

Guitar

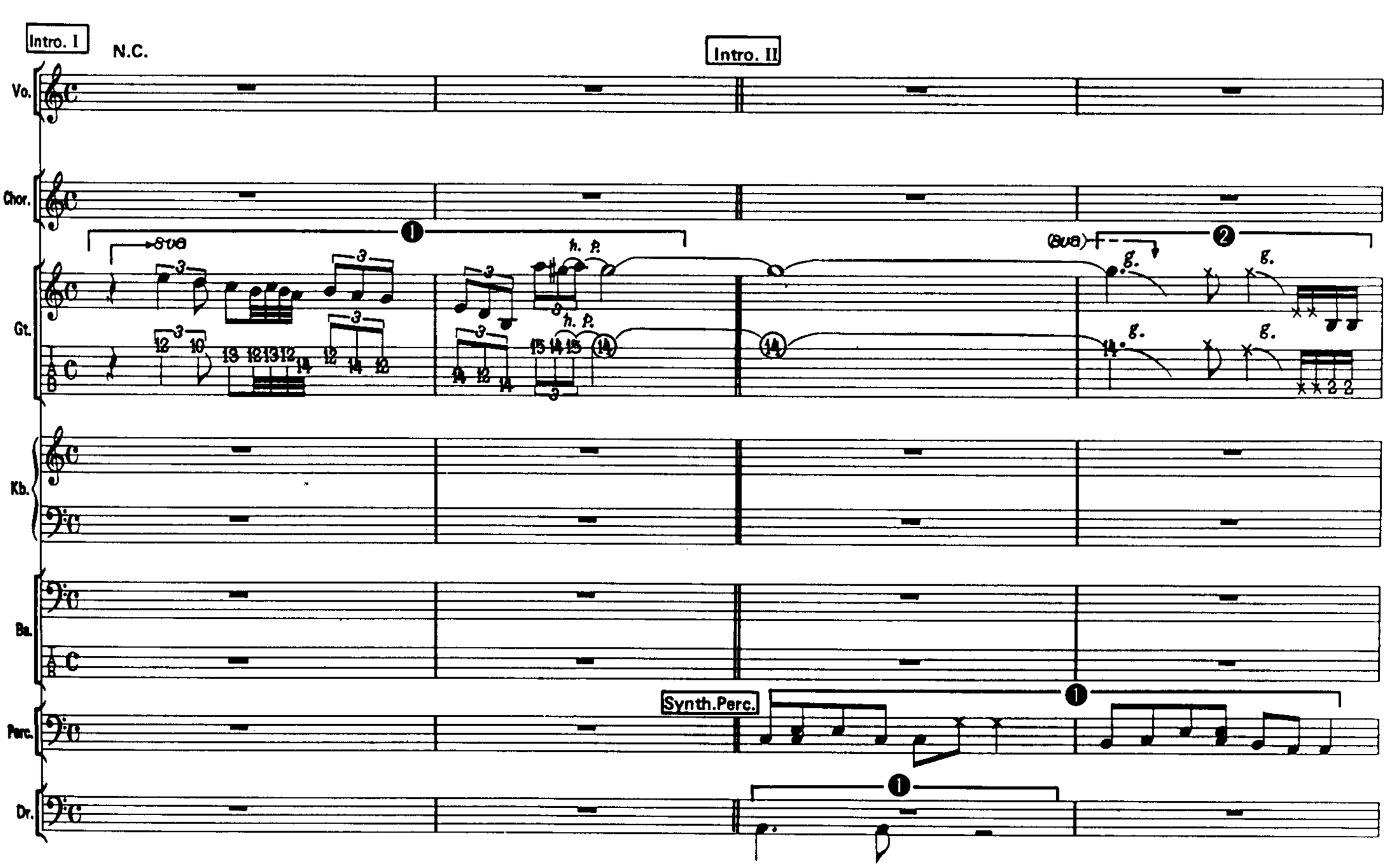
The guitar takes only a minor role in this song as it is deliberately sparse with the vocal chorus and keyboards providing enough harmonic accompaniment. There are just two sections that involve the guitar, the opening bars in which the guitar introduces the song on a couple of erratic, noty phrases, and section [G], which highlights a fairly short solo. As ever, the guitar sound opts for heaps of overdrive.

Keyboards

Not only is there no bass or guitar in the song backing, the keyboardist also gets a rare solo part in section [I]. Given the presence of the vocal chorus, the keyboard part chiefly features a stabbing three chord figure that stands out nicely in the sparse arrangement, along with a series of arpeggios that accompany the vocals.

Percussion & Drums

In the percussion part they seem to be using a synthesiser or an electronic drum with a hi-hat and a clapping sound, produced either electronically or by a miked up hand clap. If you are keen to reproduce this, then a microphone, with reverb or delay added and a couple of people clapping should do it. The simple drum pattern remains constant throughout the song but it has to fuse effectively with the percussion to create one single rhythm.



Gt.❶ : It is difficult to distinguish the 1st note clearly from the record and transcribe the whole phrase nicely onto a score. So listen closely to the record to check out the timing by ear as well as eye.

Perc.❶ : Described on the score as "synth percussion," this is basically an electronic drum sound, using up to 3 different types of voice sounds.

Dr.❶ : Although this is just a single bass drum line, it has to be solidly on the rhythm.

Vo.
Chor.
Gt.
Kb.
Ba.
Perc.
Dr.

Intro.III F (onA) G F (onA) G

(4times Repeat)

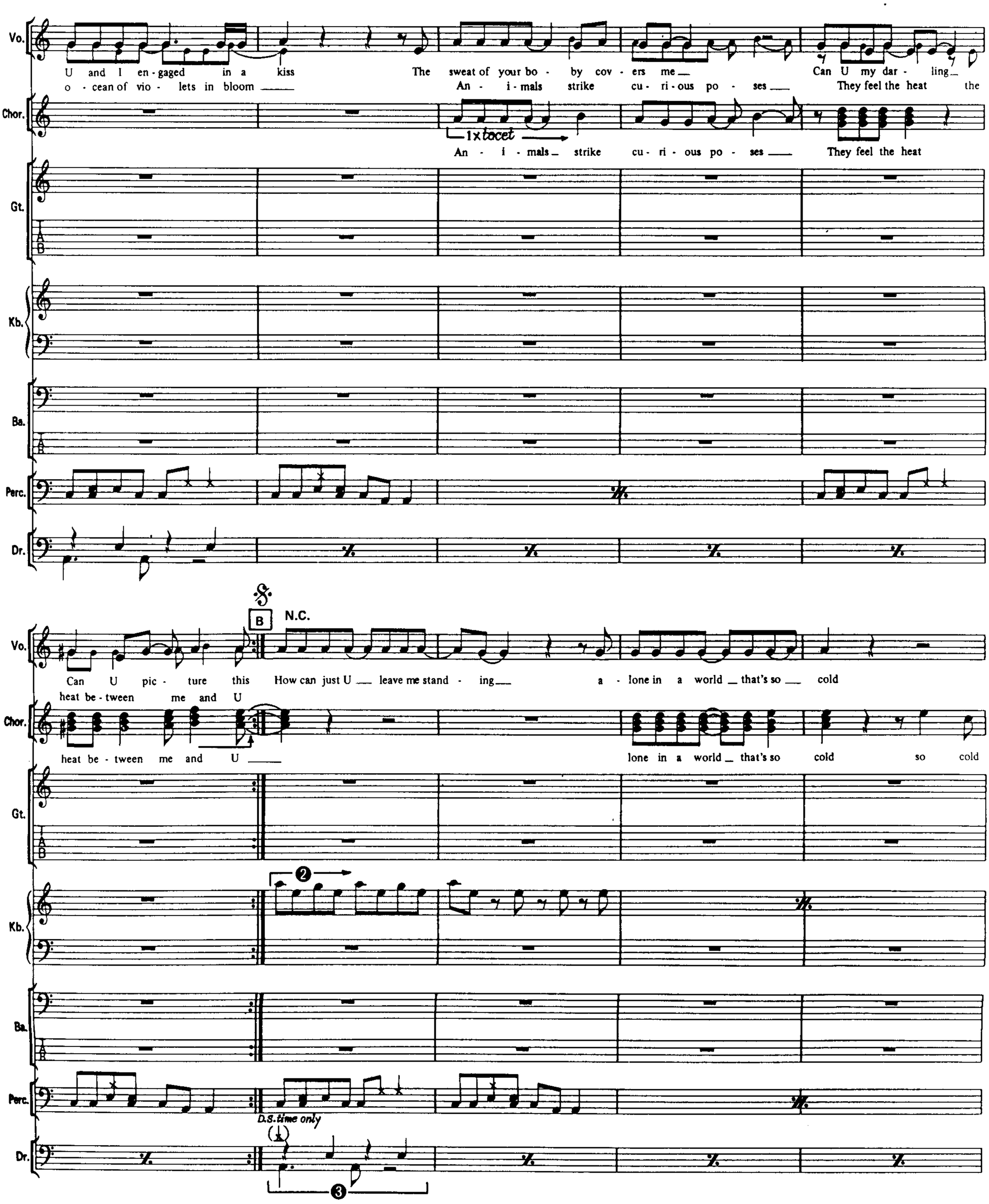
A N.C.

Dig if U will ___ the pic - ture of
Dream if U can ___ a court - yard ___ An

Clapping

Gt.❷ : This is a combination of sliding and scratch strumming on damped strings. He seems to play the middle 2 notes, the 2nd off beat and 3rd beat at 6/12 with the string muted, moving then to 5/2 for the 2 low B notes.

Gt.❸ : As in ❶ , don't get too entangled in the score finding your way through the timing and phrasing of these 5 and 7 note groupings. Preferably, listen to the track and get there by feeling your way.

Gt.❹ : A wah-wah pedal here and in the 3 previous bars is useful for matching the jarring guitar sound on the album track. The glissando on the last A note is probably best executed at 6/5, rather than as shown in the tabulature.

Vo.
U and I en - gaged in a kiss
o - cean of vio - lets in bloom
The sweat of your bo - by cov - ers me
An - i - mals strike cu - ri - ous po - ses
Can U my dar - ling
They feel the heat the
Chor.
1x tacet
An - i - mals strike cu - ri - ous po - ses
They feel the heat
Gt.
Kb.
Ba.
Perc.
Dr.
B
N.C.
Can U pic - ture this
How can just U leave me stand - ing
a - lone in a world that's so cold
heat be - tween me and U
heat be - tween me and U
lone in a world that's so cold so cold
2
D.S. time only
3

Dr.❷ : The accented snare drum on the last beat is important to lead in the keyboard rhythm.

Key.❶ : Almost like a thin 'honky tonk' sound, these chords need a very sharp toned voice setting.

Perc.❷ : On this part a flanger should be used.

Perc.❸ : This is where the clapping sound comes in (see Song Introduction, above).

C N.C.

Vo. May - be I'm just — 2 de - mand - ing — May - be I'm just — like my fat - ther 2 bold May - be I'm just — like my moth-

Chor. May - be I'm just — 2 de - mand - ing — May - be I'm just — like my fat - ther 2 bold May - be I'm just — like my moth-

Gt.

Kb.

Ba.

Perc.

Dr.

Vo. - er — She's nev - er sat - is - fied — Why do we scream — at each oth - er

Chor. - er — She's nev - er sat - is - fied She's — nev - er sat - is - fied Why do we scream — at each oth - er

Gt.

Kb.

Ba.

Perc.

Dr.

Key.❷ : : The keyboard sound is almost identical to ❶, so the same voice can be used on these arpeggio type patterns which must be played staccato. If timing problems arise on the off beat E notes, count out the beats on your wrist.

Dr.❸ : This side cymbal crash, transcribed in the score as a quarter beat, does not have to be muted. It only occurs on the D.S. repeat anyway.

D

F(onA) G F(onA) G

(4times Repeat)

E

N.C.

Vo. This is what it sounds like When Doves Cry Touch if U will my stom-

Chor. This is what it sounds like When Doves Cry Touch if U will my stom-

Gt.

Kb.

Ba.

Perc.

Dr.

- ach Feel how it trem - bles in - side You've got the but - ter - flies all tied up

- ach You've got the but - ter flies all tied up

Key.❸ : From this point, the tone needs to be softened into a muted piano like sound. However, the right hand staccato must be kept up.

Coda

F Am Dm G

Vo. Don't make me chase U ev - en doves_ have pride How can U just_ leave me stand - ing_ a - lone in a world _that's so_

Chor. ev - en doves_ have pride_ with B 1~8

Gt.

Kb. 4 Synth. II

Ba.

Perc.

Dr. D.S.

E(♯5) E Am Dm G E(♯5) E

Vo. cold May-be I'm just_ 2 de - mand - ing_ May - be I'm just_ like my fa - ther 2 bold

Chor. World that's so_ cold Ba - by ba - by_ The moth - er U _ 2 _ with B 1~8

Gt.

Kb. 4.

Ba.

Perc.

Dr.

Key.❹ : : Very slowly add vibrato and chorus effect to create a gently swirling strings sound, but endeavour to keep the feel light.

Am Dm G E(♯5) E Am

Vo. May- be I'm just like my moth - er She's nev - er sat - is - fied Why do we scream at each oth-

Chor. with C 1~8 bold May - be just like my moth-er She's nev - er nev-er sat - is - fied why do we scream Ah

Gt.

Kb.

Ba.

Perc.

Dr.

Dm G E(♯5) E G Am Dm

Vo. - er This is what it sounds like When Doves Cry When Doves Cry

When Doves Cry

Chor. This is what it sounds like When Doves Cry with C 1~8 When Doves

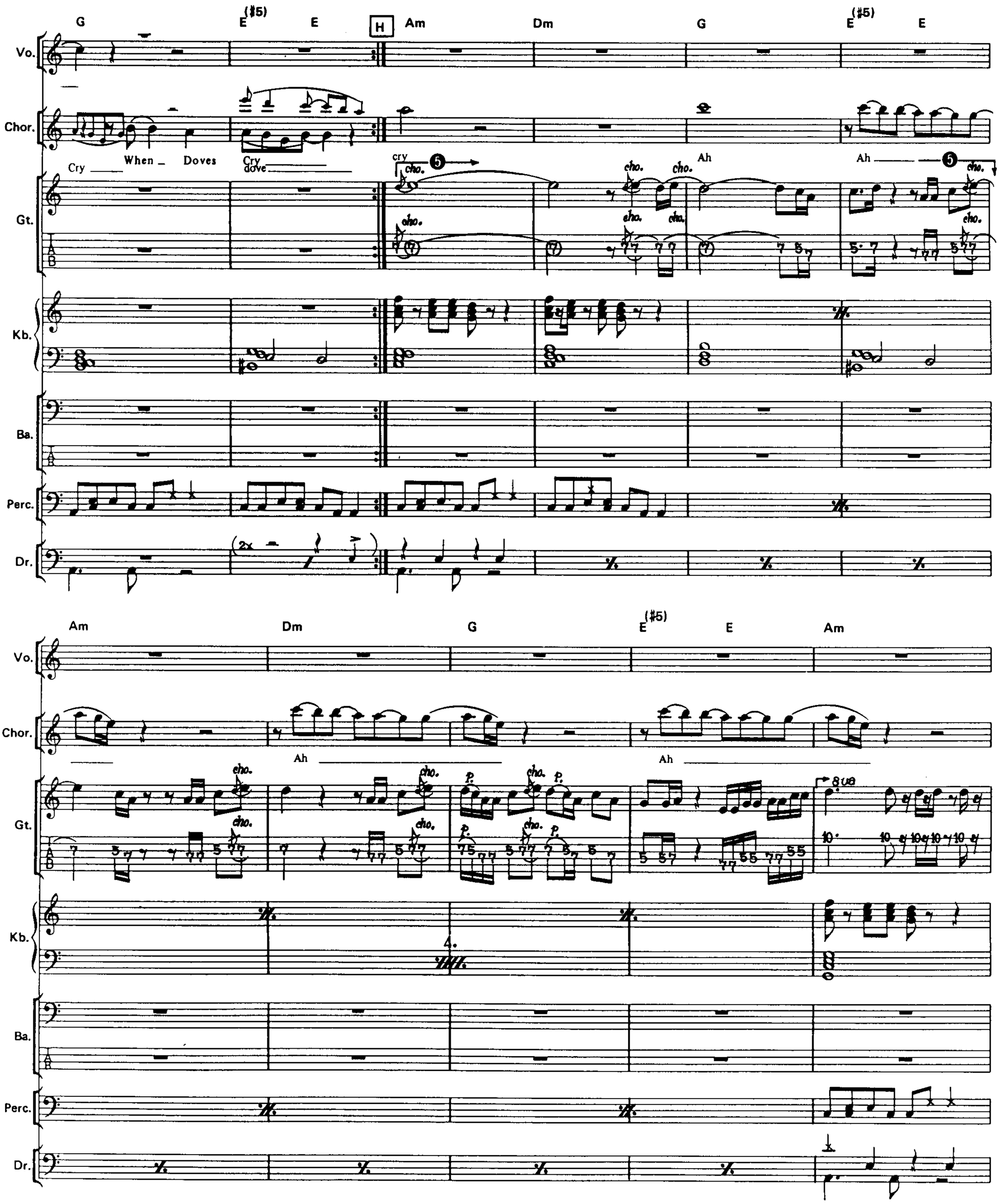
Gt.

Kb.

Ba.

Perc.

Dr. 4

Dr❶ : For the next 8 bars, only the bass drum is played. Take care to hold the rhythm nicely and not to lose it on the off beat.

G
E(#5)
E
H
Am
Dm
G
E(#5)
E
Vo.
Chor.
Gt.
Kb.
Ba.
Perc.
Dr.
Cry
When
Doves
Cry
dove
cry
cho.
Ah
Ah
(2x
Am
Dm
G
E(#5)
E
Am
Ah
Ah
8va
4.

Dm G E(#5) E Am Dm

Vo. When Doves Cry

Chor. Ah Ah Ah oh yeah

Gt.

Kb.

Ba.

Perc.

Dr.

G E(#5) E Am Dm G

Vo. When Doves Cry When Doves Cry

Chor. hoo hoo hoo

Gt.

Kb.

Ba.

Perc.

Dr.

E(♯5) E Am Dm G E(♯5) E

Vo. Cry Ba · by

Chor.

(8va)

Gt.

Kb.

Ba.

Perc.

Dr.

Am Dm G 1. E(♯5) E (8va) 2. E(♯5) E

Vo. ba - by ba - by ba - by ba - by Yeah

Chor.

Gt. 2x 2x

Kb.

Ba.

Perc.

Dr.

J Am Dm G E(#5) E K Am Dm

Vo.

Chor. Uh oh Uh oh Uh oh Uh oh Uh oh Uh oh Uh oh Uh oh Ah Ah

Gt.

Kb.

Ba.

Perc.

Dr. 5

G E(#5) E L Am Dm G

Vo.

Chor. Ah Ah

Gt.

Kb. Synth. III 5 Synth. I

Ba.

Perc.

Dr.

Dr.❹ : See point ❹.

Key.❺ : Play this solo with the synth set to a bright accordion type voice and mix in some portamento while maintaining the staccato playing.

E(♯5) E Am Dm G

Vo.

Chor. Ah Ah Ah

Gt.

Kb.

Ba.

Perc.

Dr.

(♯5)

E(♯5) E M Am Dm G E(♯5) E

Vo. Ah Uh When Doves Cry Uh Don't cry

Chor. Ah Ah Ah doves cry doves cry doves cry Don't cry

Gt.

Kb.

Ba.

Perc.

Dr.

Dr.❻ : See point ❷.

Am Dm G E(♯5) E

Vo. 2x Dar - lin'_ Don't cry

Chor. Don't cry Don't cry Don't Don't Don't Don't cry

Gt.

Kb.

Ba.

Perc.

Dr.

N Am

Vo. cry

Chor.

Gt.

Kb. Synth. I Synth. III ❻ Synth. II

Ba.

Perc. ❹

Dr. ❼

Perc.❹ : Be sure to end confidently on the off beat of these 3 closing quavers.

Dr.❼ : Finishing the drum part with the bass drum on the 1st beat of this bar, there is no need to accent it.

Key.❻ : In the right hand there are 2 voices, the top melody using the voice in ❺, and the lower ascending line takes the chord passage sound in ❶ while the left hand plays the strings sound in ❹. If difficult, ask the guitarist to help you out.

I Would Die 4 U

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Words and Music by Prince

Guitar

Another number with a limited role for the guitar. Only in section [E], towards the end of the song, is the guitar used in the arrangement for some rhythmic, chopping chords. A light and natural Telecaster sound is required for this song.

Keyboards

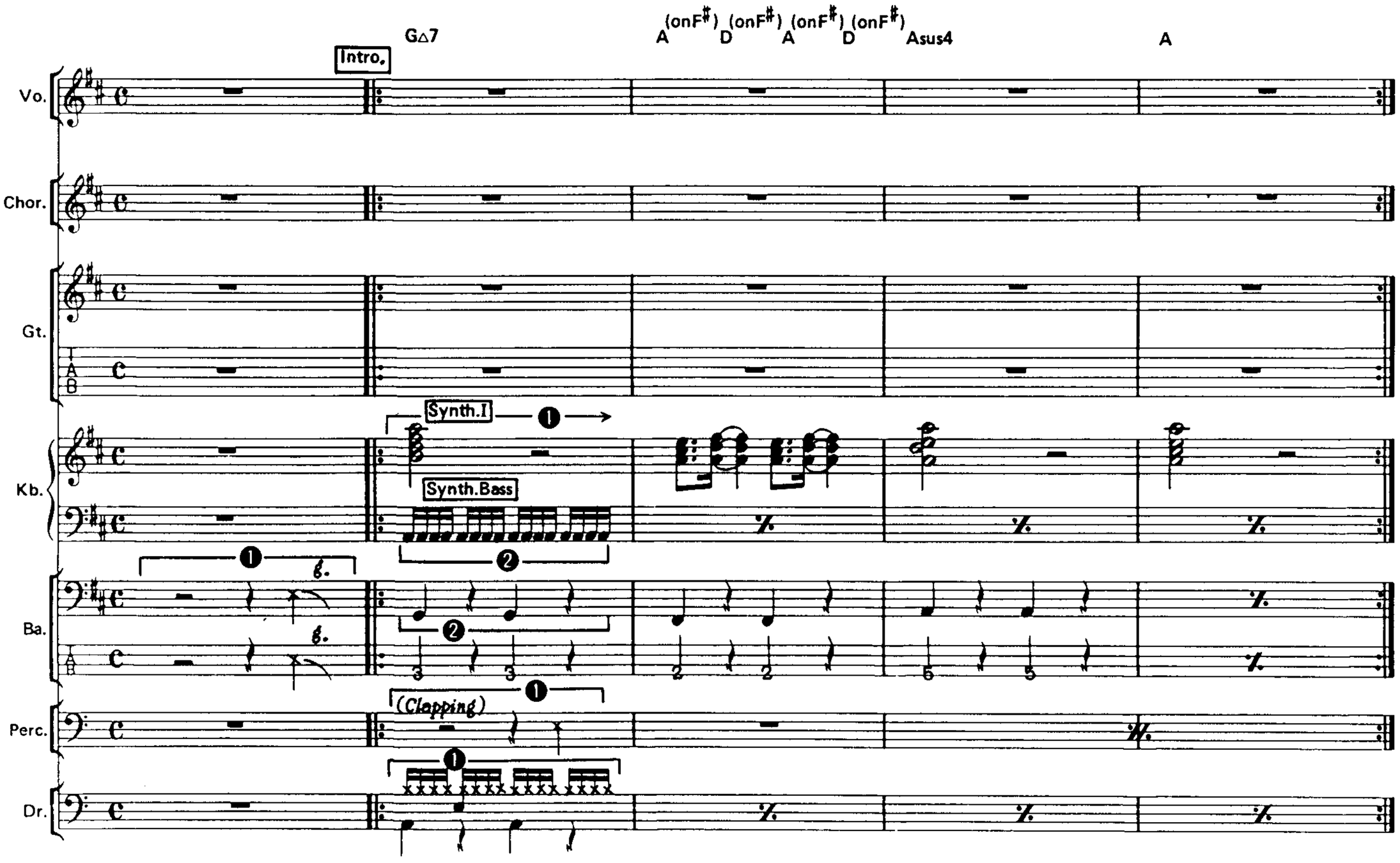
The formation of the keyboard part is straightforward enough, founded around chord figures echoing the vocal on the chorus and taking a chordal middle eight after the second chorus. The rapid, single note synth bass line should be produced by connecting up a sequencer and given a slightly sharpened tone to make it distinct within the overall band sound.

Bass

There are in effect two bass lines, one from the sequenced synthesiser and the other from an electric bass guitar which sticks around a simple two notes per bar pattern. It is important to weld the electric bass sound firmly with the synth bass and the bass drum, on the beats where they coincide, so that they form a solid, single beat.

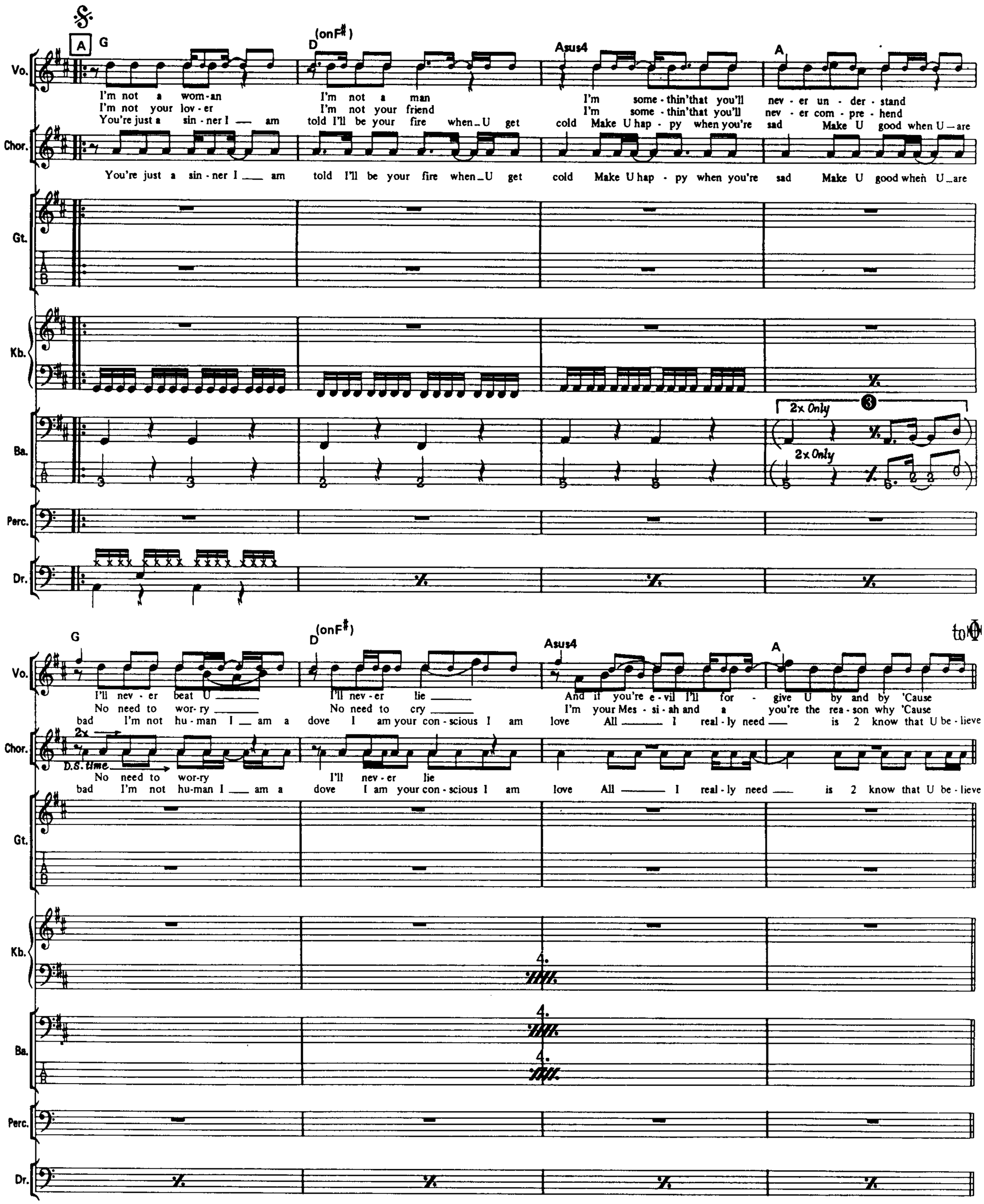
Percussion & Drums

There is nothing particularly dominant or outstanding in the percussion part. The same goes for the drum part in this number where the arrangement has been cut down to basics for all instruments. However, it works well for the song and the regular snare/bass drum figure needs to be spot on to give a comfortable rhythm.



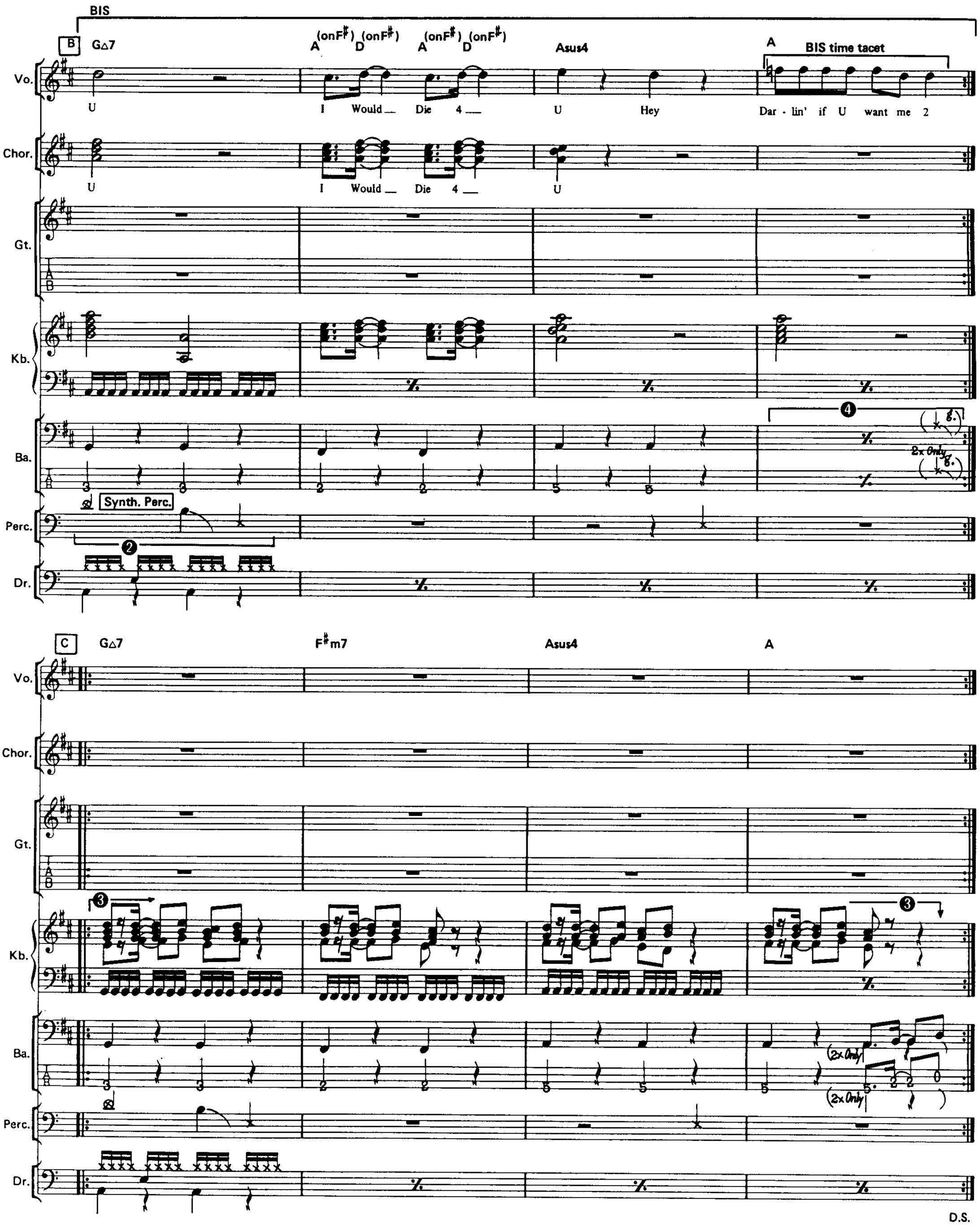
Ba.❶ : Counting in to the last beat of the bar, perform the glissando on the 1st string from somewhere above the 12th fret.

Key.❶ : If possible, it would be quite effective to play the top synth part with piano and organ sounds together. Failing that, a bright, sharp voice with clear accent on each note should be fine.

Key.❷ : The synth bass with sequencer. In the introduction, this synth bass line has a different pattern from the one in section [A], but if you like, just stick to the version shown in the [A] part.

Ba.❷ : Very simple bass line but the accents and timing within the ensemble must be right (see 'Song Introduction').

Perc.❶ : I describe this as 'clapping' but, as in 'When Doves Cry', you can amplify a hand clap or rig up a synth to produce an appropriate noise.

Dr.❶ : On the album, the drums seem only to consist of bass and snare, but mixed closely in with the synth bass is a hi-hat, which is best left to the drummer who can then lead the piece properly.

Ba.❸ : The 3 notes at the end of the bar are only played on the 2nd time repeat. For the 1st time, stick to the A crotchet on the 1st and 3rd beats, as in the 4th bar of the intro part.

Perc.❷ : There seems to be synth percussion used here so, you can use your synthesiser here. After playing the note, bend the pitch with the pitch wheel.

Ba.❹ : When doing this quick slide, play it on the 1st string as in ❶ but only on the 2nd time repeat.

Key.❸ : To create the particular sound on this chord passage, mix string and brass voices, adding a deep vibrato and play it with good, strong staccato.

Coda

D G△7 A(onF♯) D(onF♯) A(onF♯) D(onF♯) Asus4 A

Vo. Yeah U I Would Die 4 U Hey Dar - lin' if U want me 2

Chor. Yeah U I Would Die 4 U

Gt.

Kb.

Ba.

Perc.

Dr.

G△7 A(onF♯) D(onF♯) A(onF♯) D(onF♯) 1. Asus4 A

Vo. U I Would Die 4 U Yeah Say it one more time

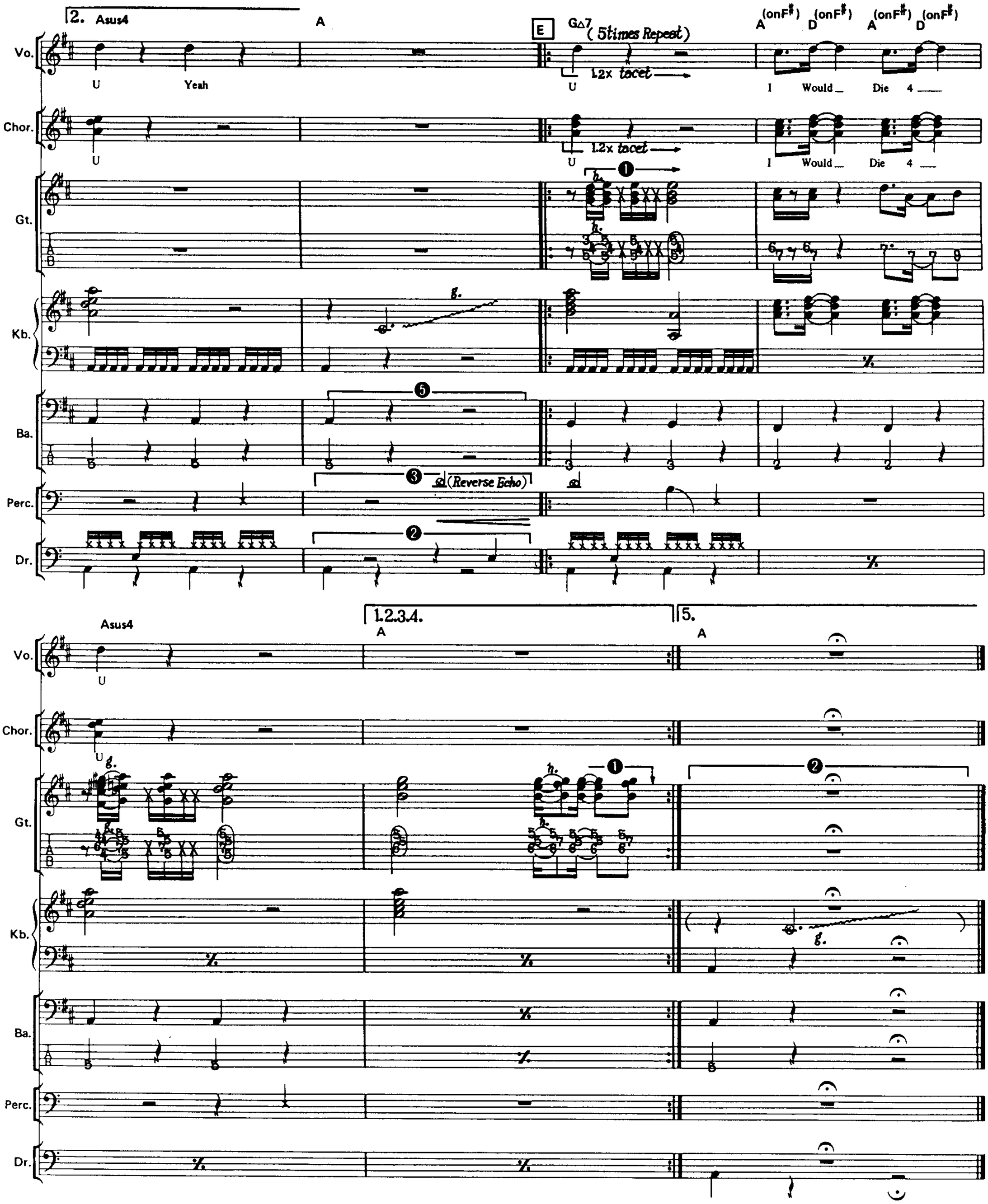
Chor. U I Would Die 4 U

Gt.

Kb. 4.

Ba. 4.

Perc. 4.

Dr.

Ba.❺ : After the repetition of the E section, play the A note and take 5 for the rest of the bar.

Perc.❸ : The echo sound on this beat has been made by the studio production. Maybe some subtle use of a synth and a cymbal could simulate it.

Dr.❷ : Don't forget to rest after the bass drum beat, coming in accurately with the snare on the last beat of the bar.

Gt.❶ : This requires delicate, syncopated strumming on the chords here, while scratching on muted strings in between. The various hammer-ons and chord glissandos also have to be executed neatly.

Gt.❷ : Take care to pull up in time after the 3 times repetition, as this last bar of the song is all rest.

Baby I'm A Star

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Words and Music by Prince

Guitar

It is pretty difficult to hear the guitar sound clearly because, in the mix, it fuses in with the keyboards, both instruments taking the chord passages. But on the whole, the guitar role consists of chordal playing and riffing. It isn't all that easy to recreate the original guitar part so, this one may demand some practice. As for the guitar sound, natural overdrive from the amplifier gives a more appropriate sound than a fuzz effect.

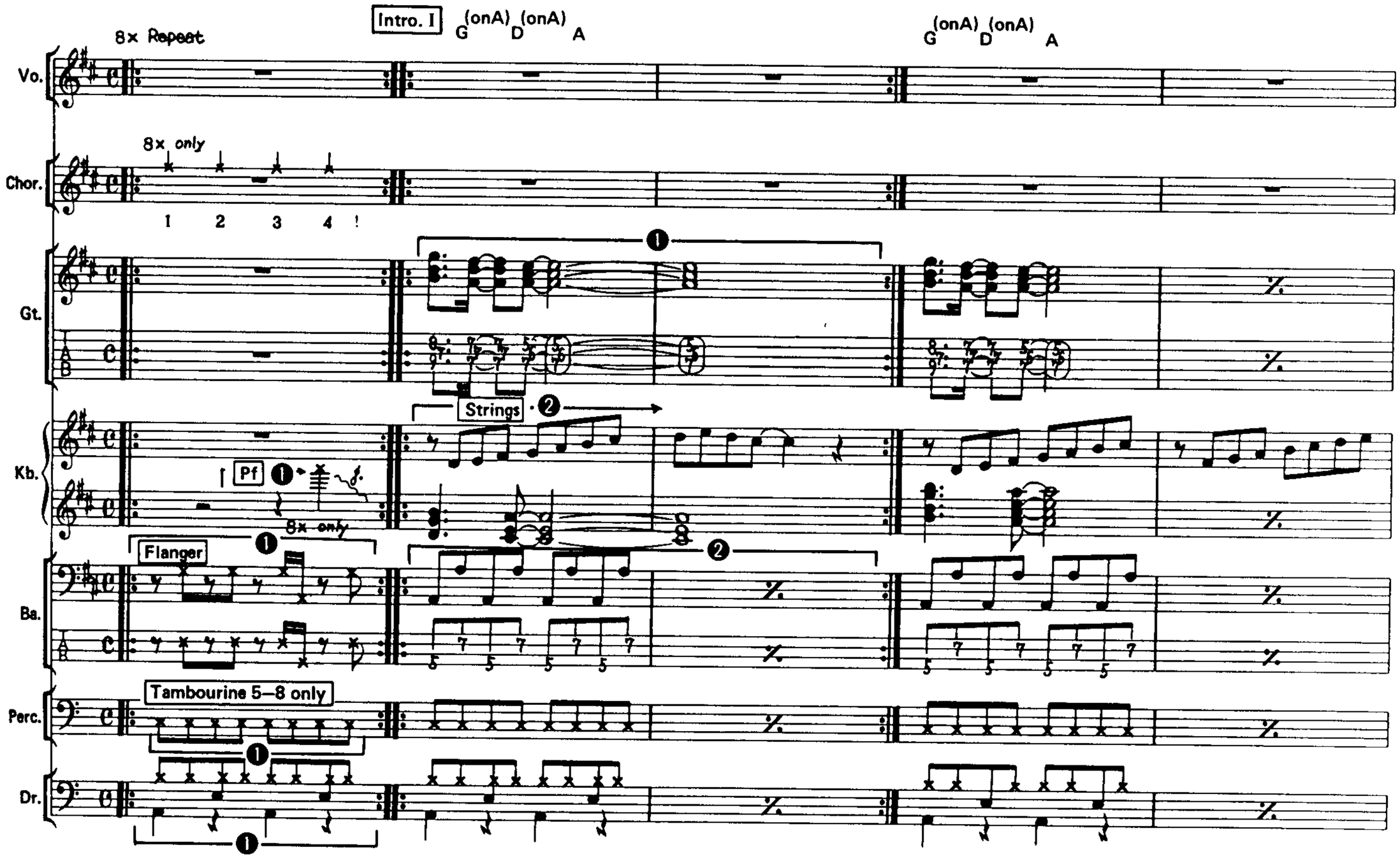
Keyboards

The keyboards in this piece have a rare acoustic sound quality about them, especially the piano part, so a good voice setting for the piano is an important element in trying to match the record. The same really applies for the strings sound as well. One keyboard player is basically sufficent, however, it might prove necessary to rope in some support on the refrain towards the end, in the last part of the song.

Bass

Throughout the whole song, the bass stays on one figure, playing a solid, rhythmical stream of eight note octaves on the chord root.

Percussion & Drums

Aside from a tambourine, the percussion part also features synth percussion, firstly on the second beat of the fifth and sixth bars of "intro 2" and then again in the latter half of the song, although this sound could have also been produced by an electronic drum. The drum part, together with the bass, never lets go of the underlying pattern that drives the song, remaining unswervingly fixed to the four beat bass/snare rhythm.

Key.❶ : For this glissando, go for a dramatic crescendo, putting a bold accent on the 1st note.

Ba.❶ : The strings have to be muted and played with percussive slap bass. On the record, there is also some effective use of a flanger here.

Perc.❶ : The tambourine sounds awful if it gets too slack. Avoid this by sticking close to the hi-hat.

G(onA) D(onA) A A Intro 2 D C(onD) G(onD) D

Vo.

Chor.

Gt.

Kb.

Ba.

Perc.

Dr.

C(onA) C(onA) G(onA) C(onA) G(onA) D C(onA) G(onA) D C(onA)

Vo.

Chor.

Gt.

Kb.

Ba.

Perc.

Synth. Perc.

Dr.

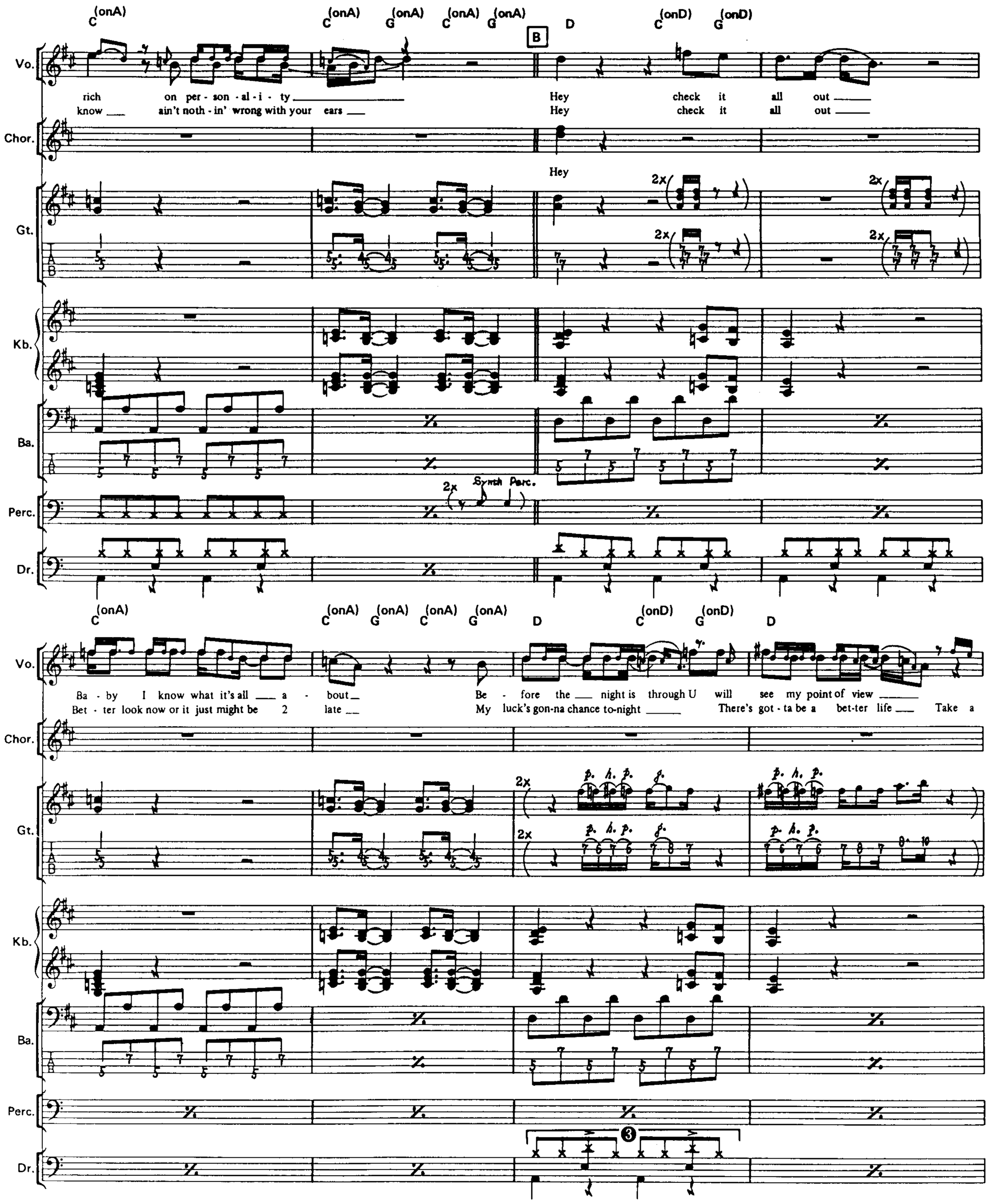
Dr.❶ : As in perc ❶, the hi-hat needs a tight unison with the tambourine.

Gt.❶ : Choose a dirty tone and work in the following chord phrases tightly with the piano.

Key.❷ : This requires a voice as close as possible to real strings and a tight staccato attack with your right hand.

Ba.❷ : Continuous root to octave bass line (see 'Song Introduction').

Gt.❷ : Set the guitar up for heaps of distortion. Cut the chord off sharply at the rest mark, muting the strings firmly.

Perc.❷ : This sharp punctuation on the 2nd beat, made by an electronic drum needs a decisive wack to make it stand out. You will notice from the record and the score that this recurs at other points throughout the song.

C(onA) C(onA) G(onA) C(onA) G(onA) B D C(onD) G(onD)
Vo.
rich on per - son - al - i - ty
know ain't noth - in' wrong with your ears
Hey check it all out
Hey check it all out
Chor.
Hey
Gt.
2x
Kb.
Ba.
Perc.
2x Synth Perc.
Dr.
C(onA) C(onA) G(onA) C(onA) G(onA) D C(onD) G(onD) D
Vo.
Ba - by I know what it's all a - bout
Bet - ter look now or it just might be 2 late
Be - fore the night is through U will see my point of view
My luck's gon-na chance to-night There's got - ta be a bet-ter life Take a
Chor.
Gt.
2x
Kb.
Ba.
Perc.
3
Dr.

Dr.❷ : Hit the side cymbal on the 2nd beat of the bar without muting it.

Gt.❸ : Although not written on the score, you should perhaps put in an accent here.

Dr.❸ : The side crash cymbal on the 2nd beat again needs no muting. All the cymbals in this number seem to be side cymbals.

C (onA) C (onA) G (onA) C (onA) G (onA) [C] D C (onD) G (onD) D

Vo. E - ven if I have to scream and shout ___ Ba - by I'm A Star Oh ___ oh ___
pic - ture sweet - ie I ain't got line 2 waste_ Oh Ba - by I'm A

Chor. star ___ ooh

Gt.

Kb.

Ba.

Perc. 2x

Dr.

C (onA) C (onA) G (onA) C (onA) G (onA) D C (onD) G (onD) D C (onA)

Vo. Might not know it now ___ ba - by but I R I'm a star Oh ___ ooh ___ I don't want ___ 2 stop

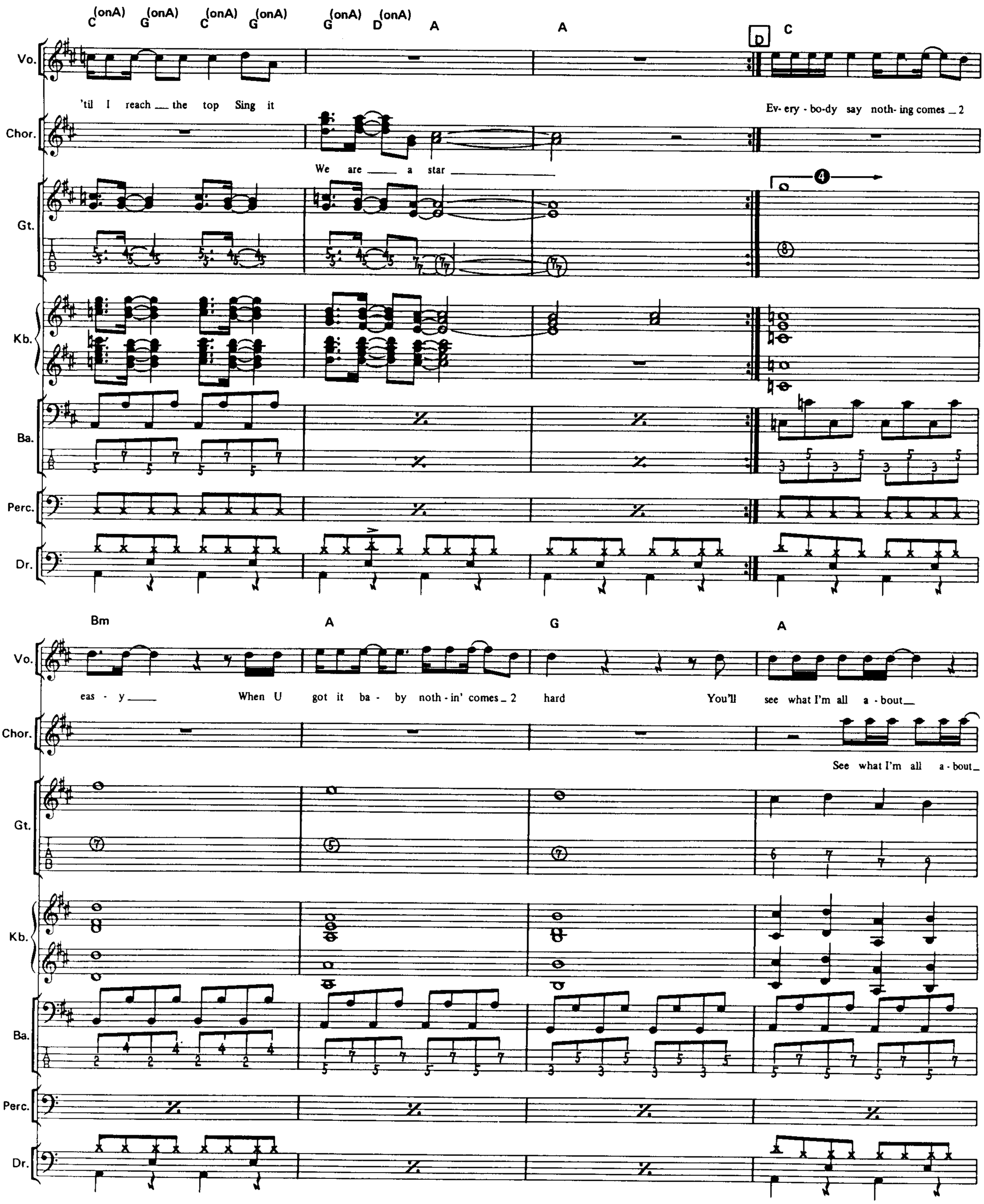
Chor. star

Gt.

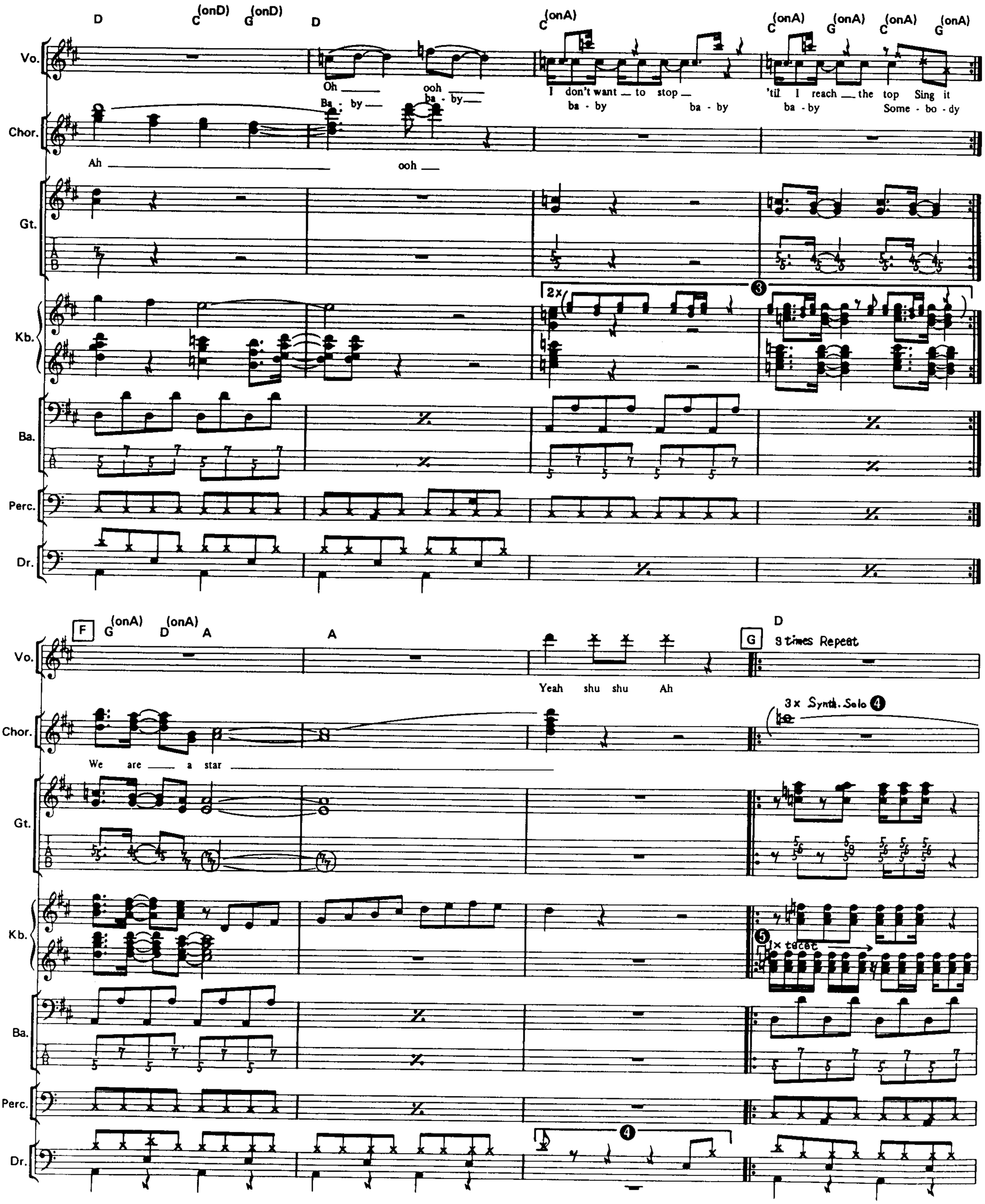
Kb.

Ba.

Perc. 2x

Dr.

Gt.❹ : Be warned, the next 10 bars were difficult to unravel, due to the close proximity in recording of guitar and keyboards, bùt it seems OK. Try listening yourself, but you won't go far wrong playing what I've transcribed.

Key.❸ : The small print notation is for the 2nd time repeat only.

Ba.❸ : Don't forget to include this 2nd time variation, which also happens to be about the only change in the insistent bass pattern, and take care not to get thrown off the beat by it.

Dr.❹ : The cymbals on the 1st and last quaver beats want to be accented.

Key.❹ : This synth solo should only be performed the 3rd time around in this repeating refrain. Portamento should be added to the synth voice.

Key.❺ : These back up chords should be left out on the 1st run through and just used on the 2nd and 3rd time repeats.

D C(onA) C(onA) G(onA) C(onA) G(onA) D C(onD) G(onD)

Vo.

Chor.

Gt.

5 g. g.

Kb.

Ba.

Perc.

Dr.

D C(onA) C(onA) G(onA) C(onA) G(onA) H 1.2 G(onA) D(onA) A

Vo.

Chor. (3 × Synth. Solo)

We are ___ a star ___

Gt. g. g.

Kb. (1 × tacet)

Ba.

Perc.

Dr. 5

Dr.❺ : When playing this cymbal crash on the 2nd beat, the side cymbal should be hit with the right hand and then muted afterwards with the left hand.

Gt.❺ : If you want to, you can leave out the one and a half beat rest before the C chord slide and stick it at the beginning of the bar instead.

A D 3. G(onA) D(onA) A A G(onA) D(onA) A

Vo. Ooh yeah Ah

Chor.

Gt.

Kb.

Ba.

Perc.

Dr.

G(onA) D(onA) A G(onA) D(onA) A G(onA) D(onA) A G(onA) D(onA) A Dm7

Vo.

Chor.

Gt.

Kb.

Ba.

Perc.

Dr.

Purple Rain

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Words and Music by Prince

Guitar

For the first half of the song, up towards the end of section [C], the guitar provides the harmony in the shape of chord back up. Using a chorus pedal and clean tone, the guitar forms half arpeggio/half strummed chords, often sounding the root first and then adding the remaining notes, sometimes in different combinations later in the bar. In the latter half, the familiar distorted tone emerges and the guitar gradually leaves the back up, via some counter riffing, and comes to dominate the piece with an imposing solo.
'Purple Rain' gives the feeling of being much more strongly based around the guitar than most of the other numbers from the album.

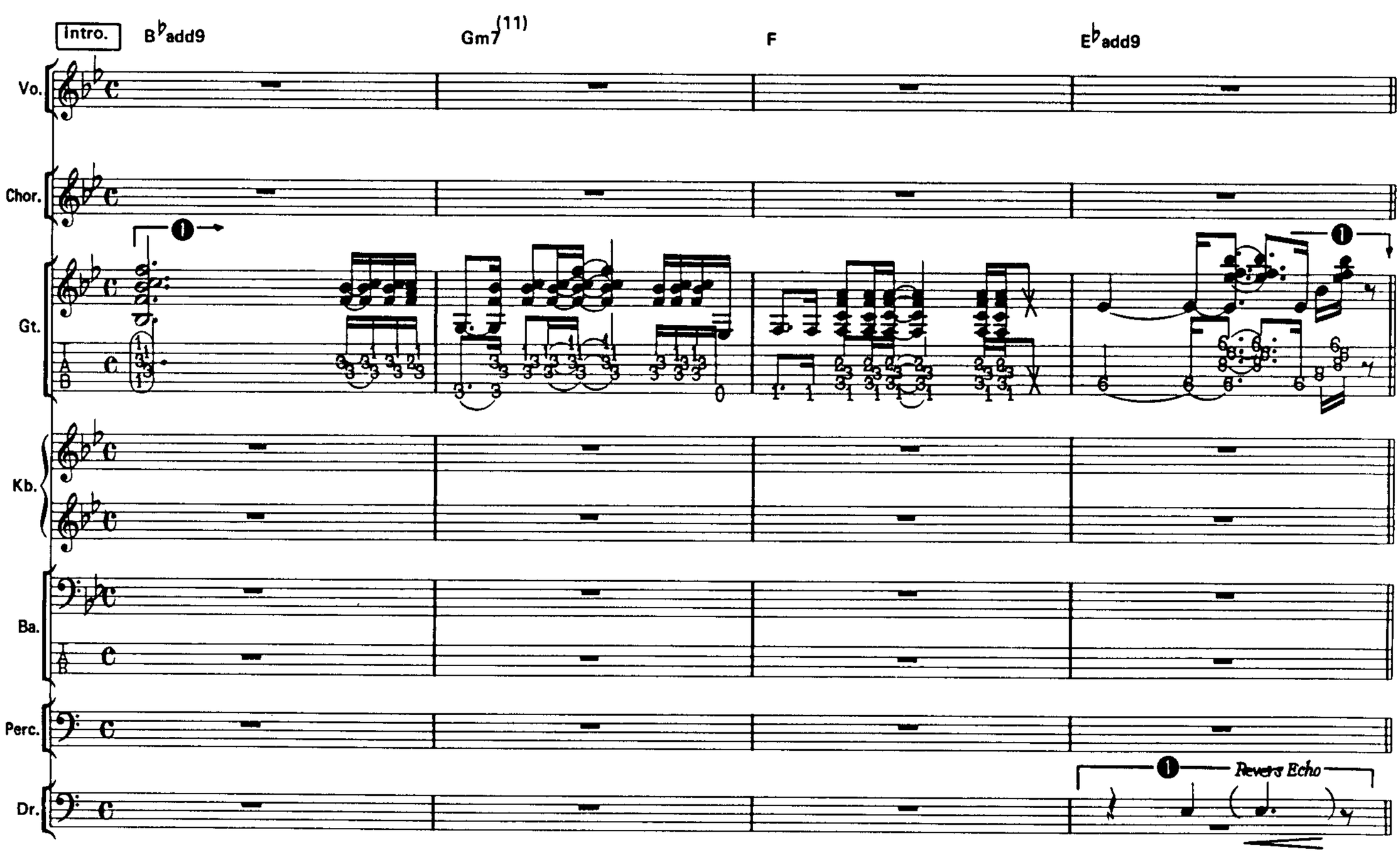
Keyboards

The keyboards tend to take back seat in this guitar ballad, concentrating more on long sustained string chords and slow, bassy counter melodies. But they nevertheless have a strong presence in the music, especially when the band arrangement thickens up to support the climactic guitar break. Having just strings and piano to cope with, there is only need for one keyboardist.

Bass

In the bass part, long held root notes provide a deep, booming backdrop without ever really developing into a line, except for a little doubling on one of the main themes at the end of the refrains. This does, however fit perfectly with the song, leaving reams of space for the low string lines and the guitar, as well as underpinning the slow tempo.

Percussion & Drums

Like the bass, the drums work so as not to clutter up the ensemble sound. The second and fourth beats are continually stressed by a heavy, dragging, snare drum, that stands out in the music and makes the slow beat stagger for a moment, keeping the slow tempo on course. The bass drum patterns do vary subtly from time to time and should be followed closely.

Gt.❶ : Take care with the chord embellishments and the right hand strokes (as described in 'Song Introduction'). Use a chorus pedal and listen closely to the album for these opening bars.

Dr.❶ : The snare falling on the 2nd beat needs a bold smash to make it really ring out. The reverse echo on the 3rd beat is purely production technique.

A

B♭add9 Gm7(11) F E♭add9 E♭sus4 E♭

Vo. I nev-er meant 2 cause U an - y sor - row I nev - er meant 2 cause U an - y pain

Chor.

Gt.

E.P.

Kb.

Ba.

Perc.

Dr.

B♭add9 Gm7 F B♭

Vo. I on - ly want - ed_onetime_see U laugh - ing_ I on - ly want - ed 2 see you laugh - ing in the Pur - ple_Rain Pur - ple_

Chor.

Gt.

Kb.

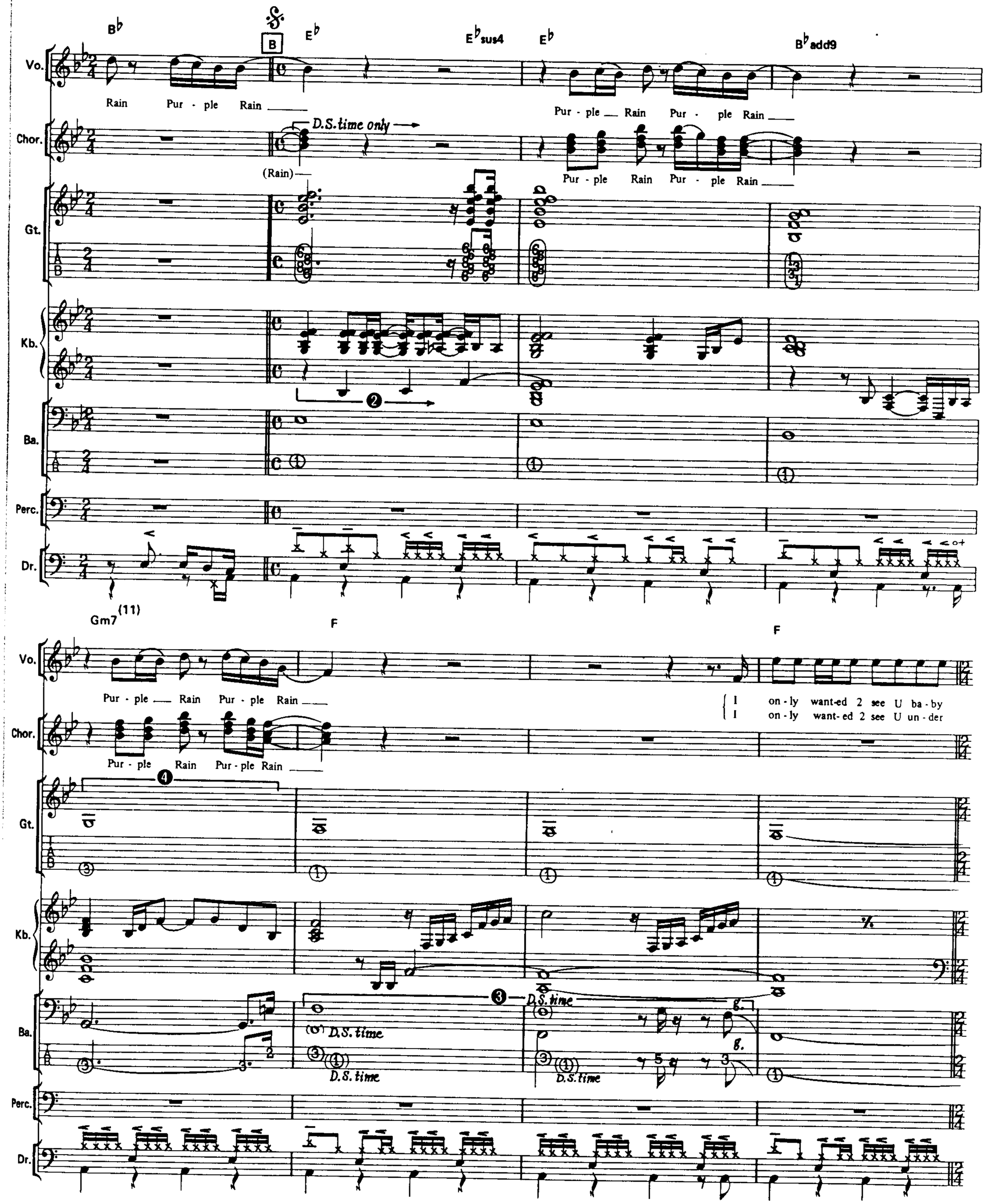
Ba.

Perc.

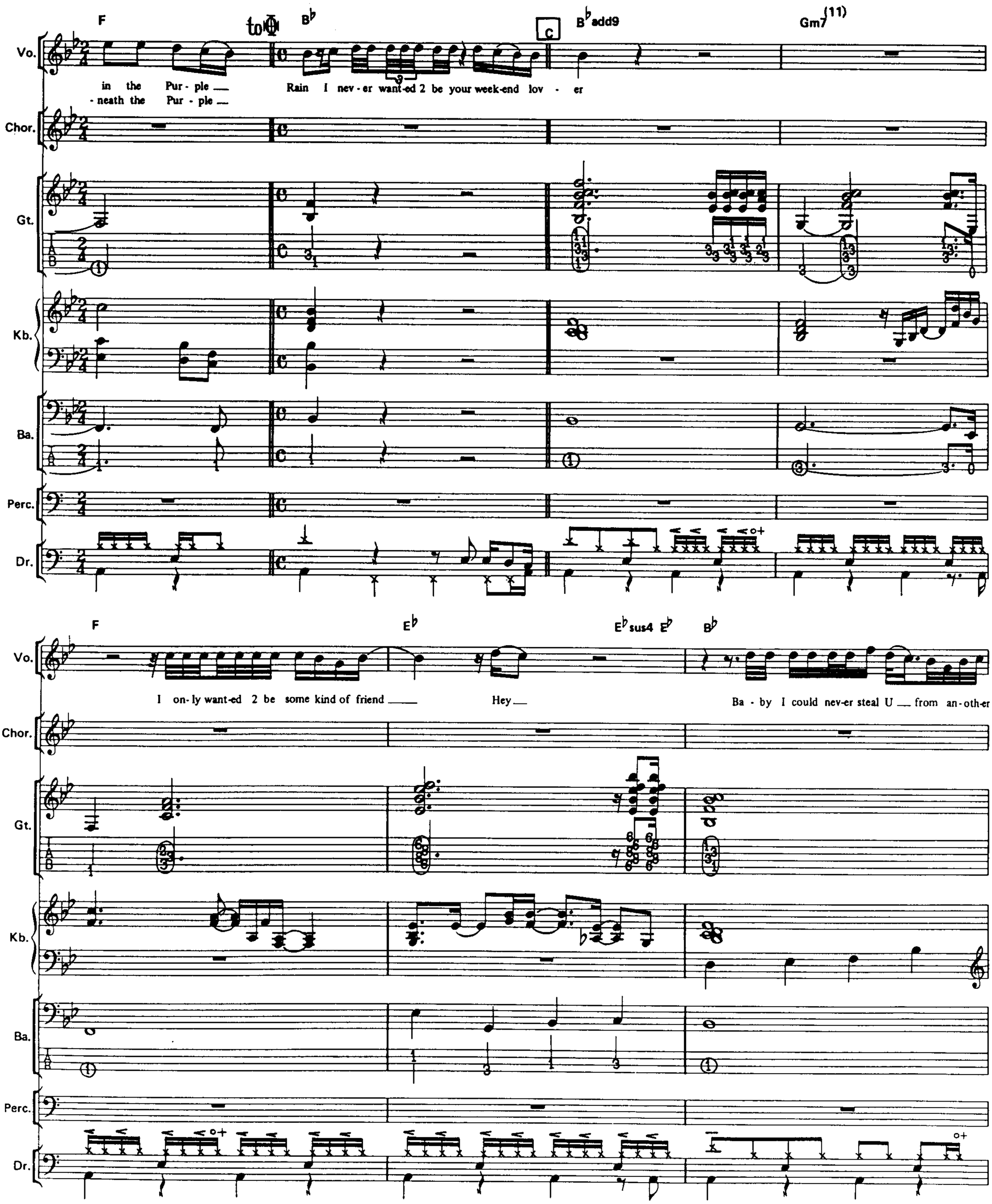
Dr.

Gt.❷ : Stroke these chords slowly from 6th to 1st string like a mild arpeggio.

Key.❶ : This typical Fender Rhodes sound on the electric piano wants a shallow tremolo setting to create a slightly oscillating lilt to the sound. The touch should also be light.

Ba.❶ : A good booming and resonant bass sound needs to be achieved here and throughout the song.

Dr.❷ : Try and get consistent accents on the hi-hat, as marked on the score. As mentioned, the snare drum beats must stand out very strongly. Conventional left hand snare and right hand hi-hat is the most convenient playing approach.

Gt.❸ : Accent and make this chord stop dead straight after you hit it, as it occurs on a kind of half crescendo in the music.

Ba.❷ : This B♭ needs accentuating and muting (see also Gt ❸).

Dr.❸ : After crashing the cymbal, mute it quickly with your left hand. All instruments in the band have to rest on the 4th beat of this bar, so careful timing is needed on the re-entry.

Key.❷ : Avoid making the strings too heavy. They should resemble a string quartet rather than an orchestra. The sound should be as close as possible to real strings, with a little thoughtful vibrato to get an authentic feel.

Gt.❹ : For the next 6 bars the guitar is in unison with the bass. Opt for a light valve distortion from the amp.

Vo. Gm7(11) F B♭ It's such a shame our friend - ship had to end Pur - ple Rain Pur - ple Rain

Chor.

Gt. (Distortion)

Kb.

Ba.

Perc.

Dr. D.S.

Coda B♭ D B♭add9 Gm7(11) F

Vo. Rain Hon-ey I know I know I know times R chang-in' It's time we all reach out 4 some - thin' new

Chor.

Gt.

Kb.

Ba.

Perc.

Dr.

Ba.❸ : In the D.S. repeat, the F notes whimsically switch octaves.

Gt.❺ : From here on, a gradual crescendo builds up in the guitar part with the sound completely going over to thick distortion.

Vo.
Chor.
Gt.
Kb.
Ba.
Perc.
Dr.

E♭ E♭sus4 B♭ Gm7

___ that means U 2 ___ U say U want a lead - er But U can't seem 2 make up your mind I think U bet - ter close

F B♭ E♭ E♭sus4

it and let me guide U 2 the Pur - ple Rain Pur - ple Rain Pur - ple Rain Pur - ple Rain ___

Pur - ple Rain Pur - ple Rain ___

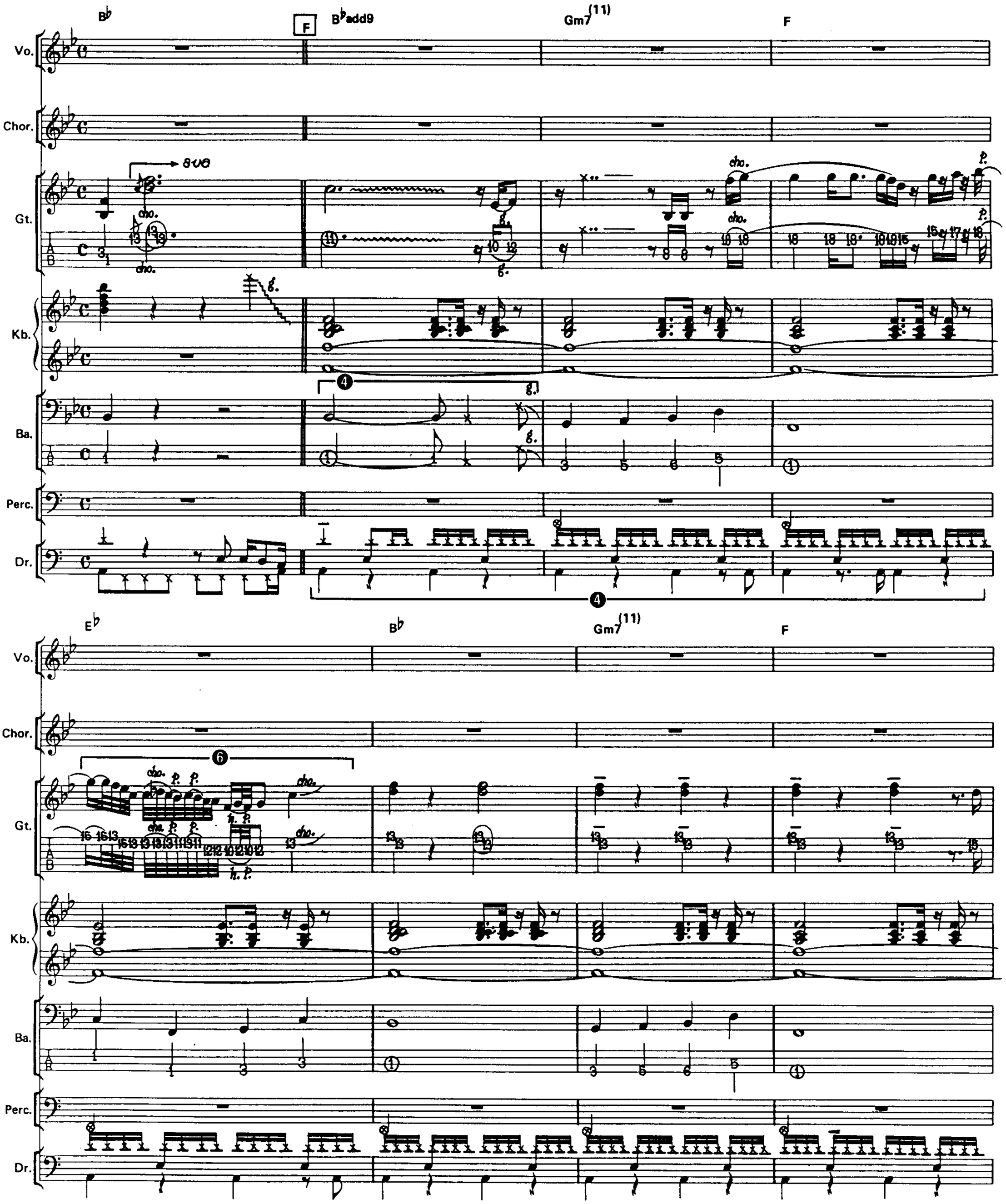
Vo.
Chor.
Gt.
Kb.
Ba.
Perc.
Dr.

E♭ B♭ Gm7(11)

Pur - ple Rain Pur - ple Rain — Whew If U know what I'm sing-in' a - bout help me and come on raise you're hand_

Pur-ple Rain Pur - ple Rain —— Pur - ple Rain Pur - ple Rain_

F F7 F F

I on-ly want 2 see you _ on - ly want2 see U ——— in the Pur - ple Rain

Ba.❹ : Don't forget the little 1st string glissando at the end of the bar.

Dr.❹ : Watch out for variations in the bass drum pattern over these bars, keeping a nice, steady hi-hat going with a side cymbal crash at the beginning of each bar.

Gt.❻ : A very noty phrase. Take care over fingering and have a close look at the tabulature in order to get the fret position right.

E♭ B♭add9 Gm7(11)

Vo.

Chor.

Gt.

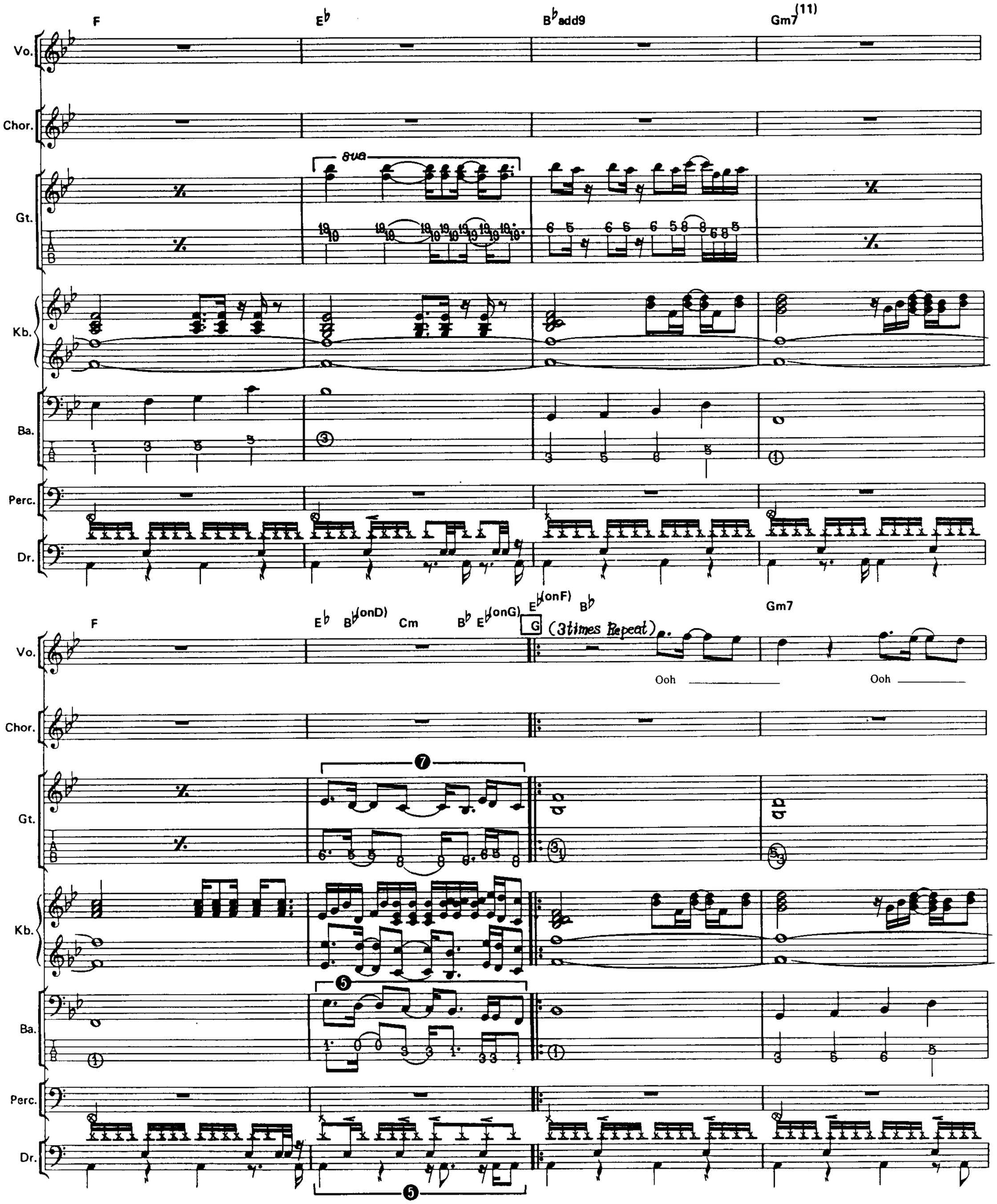
Kb.

Ba.

Perc.

Dr.

F E♭ B♭add9 Gm7(11)

(8va)

Gt.❼ : This ensemble unison brings the guitar solo to an end, so make sure the guitar enters it well, so as to round the solo off nicely.

Ba.❺ : Big unison ensemble on this lead out phrase. Play it with dramatic stress, drawing out the notes a bit. Although the tabulature shows an open D, it would probably sound stronger at position 3/5.

Dr,❺ : The most demanding piece of drumming in the song. The rhythm between bass and snare looks awkward, but it's easier to work out if you hear it in your head. The balance between the drums must be well controlled.

F E♭ B♭(onD) Cm B♭ E♭(onG) E♭(onF) H B♭ Gm7

Vo.

Ooh

Gt.

Ba.

Perc.

Dr.

F E♭sus4 B♭

Vo.

Gt.

Kb.

Ba.

Perc.

Dr.

Key.❸ : On the album, there is actually an extended, and probably partly, improvised, keyboards coda after the final B♭ chord. I've decided to leave this out and arrange an ending based on the arpeggio figures played.